

Saturday 30 August 2014

Amateur Photographer



36MP Showdown

Pros and cons of the three highest resolution full-frame cameras. Which one is best for you?

Bad Weather

Lee Frost shows why dark clouds have silver linings for photographers



Dawn & Dusk

See why the amazing images from **APOY Round 5** are the best yet



iMeter exposures

Tested: great new Weston-inspired iPhone lightmeter



Explore the beauty of flowers

Essential tips and advice so you too can take stunning floral images



PLUS Creative Photoshop: How to blend images to tell a story

At the heart of the image



Nikon School is a best in class photographic training facility located at our Nikon 'Centre of Excellence' in the heart of London, just two minutes from Oxford Circus. Equipped with the latest Nikon camera technology, the school is a creative, inspiring venue that gives rise to the best in photography. Courses run from Tuesday to Saturday and range from getting started with DSLR photography, to technique-specific courses and photography experience days. Book your course at nikon.co.uk/training.

✕ Nikon School at Nikon Centre of Excellence, 63-64 Margaret Street, London, W1W 8SW



COVER PICTURES © MANDY DISHER, LEE FROST, ERIC REGGIE

In this issue

10 Floral wonder

Mandy Disher reveals how she creates her unique and dreamlike floral images

16 Familiar faces

Peter Osborne explains why photographer David Farrell is finally getting the recognition he deserves

22 Whatever the weather

Lee Frost on how to take dramatic pictures during the 'dreary months' of autumn and winter

28 The long goodbye

Adrian Donoghue reveals how he created mood and added emotion to his award-winning image

34 APOY results

The top 30 images from round 5, Landscapes at Dawn & Dusk

41 Evening Class

Martin Evening sorts out your photo-editing and post-processing problems

46 Clash of the titans

The Nikon D810 takes on the D800E and Sony Alpha 7R in a full-frame shootout

57 Nikon 1 J4

The Nikon 1 J4 can shoot 20 frames per second with continuous AF, but does it have more to offer than just raw speed? We find out

Regulars

3 7 days

19 Inbox

44 Accessories

61 Technical Support

90 Final Analysis



IT IS always interesting to see how the same sensor is used in various cameras. Different analogue-to-digital converters and processing systems affect the final look of

a digital image, even one that is produced from the same sensor. Then there are the different colour and contrast levels that are applied.

Taking all this into consideration, the choice of which camera to buy comes down to more than

resolution. On page 46, we look at the Nikon D800E, D810 and Sony Alpha 7R. All three cameras use the 36.3-million-pixel full-frame Sony sensor, but just how different are the images produced by the cameras?

Size and weight should be just as much a factor when buying a new camera as resolution. If you don't get on with a camera, you are not going to want to go out and take images with it, and surely that should be the most important thing of all. **Richard Sibley, deputy editor**

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ONLINE PICTURE OF THE WEEK



© SCOTT ROBERTSON

Callanish Stones by Scott Robertson

Nikon D600, 16-35mm, 25secs at f/18, ISO 100, 0.6 hard grad, 0.6 soft grad, Lee Filters Little Stopper

THIS image from Scott Robertson took first place in July's AP forum competition, entitled Playing in the Shadows.

'The stones of Callanish had been on my wish list of shots during a visit to the Isle of Lewis,' says Scott. 'The strong July afternoon sunshine was casting big, bold shadows, so I wanted to use these compositionally to add some interest to the

foreground and to draw the viewer in. I took a few exposures, but frustratingly stationary people were still being exposed, albeit in a ghostly fashion. An hour and half of waiting patiently for a quieter period soon paid off when I finally got a 25sec exposure with nobody present.'

To take part in the competition, visit www.amateurphotographer.co.uk/photo-gallery.



Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@ipcmedia.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.



NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Nikon sales drop

Global sales of Nikon interchangeable-lens digital cameras dropped 31% in the three months to 30 June 2014, according Japan's Camera & Imaging Products Association. The firm blamed 'sluggish markets in Europe and Americas', although it added that cost cuts boosted the profit margin over the same quarter last year. Nikon sold 1.1 million interchangeable-lens cameras, compared to 1.59m a year earlier.



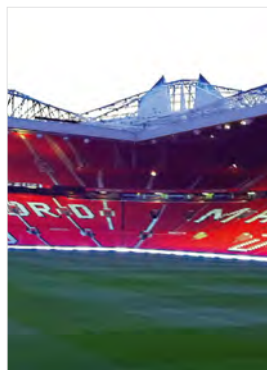
Showtime

Talks and seminars are set to form part of the Digital Imaging Show in Birmingham on 4-6 October. Open to all, organisers have lined up more than 20 speakers for the event, at the Hilton Birmingham Metropole hotel. For details, visit www.thedigitalimagingshow.co.uk.



iPad ban

Manchester United football fans have effectively been banned from taking pictures at home match days using iPads, as part of new safety measures. The club will show the red card to anyone carrying electronic devices larger than 150 x 100mm into Old Trafford (right). The club says it is reacting to the latest security intelligence, 'in line with UK airports'.



© CHRIS CHEESMAN

Flashback

Victorian photos of Clissold Park in East London have been recreated to mark its 125th anniversary. A spokesperson for Hackney Council, which runs the park, said: 'One, a Victorian snapshot (left), captures jubilant visitors celebrating the park's official opening in 1889.'



Legal spat

Nikon has refused to say whether it has settled a lawsuit in the US following complaints about unwanted 'spots' appearing in photos taken with its D600. Customers have been offered a new D610 if they drop their claim against the firm, according to an email circulating online, purportedly from US law firm Zimmerman Reed. Zimmerman Reed has yet to comment.



© JONATHAN DEVO

WEEKEND PROJECT

Goodwood Revival

THE GOODWOOD Revival is a fantastic three-day motorsports festival held at the iconic Goodwood Circuit. But it's more than just any old motorsport festival, with only classic sports cars and bikes competing (spanning an era from 1948-1966), while the vintage theme continues over into the pits and grandstands, with most people attending opting

for period clothes.

With a combination of classic sportscars, planes, military vehicles and retro-dressed spectators, the Goodwood Revival, which takes place on 12-14 September, is a great place for photography. The Goodwood Revival is held at the Goodwood Estate, Chichester, West Sussex PO18 0PH. Log on to www.goodwood.co.uk for ticket information.

1 When shooting from the grandstands, long lenses are the name of the game if you want to really fill the frame. We suggest that panning shots of cars will probably produce the most successful shots.

2 Wandering around the pits and the various garages will present plenty of opportunity for detail shots of the fabulous cars on display, as well as some nice wide shots of mechanics working on cars.



BIG picture

Thousands gather for Europe's largest hot-air balloon celebration

◀ NOW IN its 36th year, the Bristol International Balloon Fiesta is Europe's largest ballooning event. It attracts crowds of over half a million spectators and a gathering of ballooning enthusiasts from across the world.

This image was shot by AP technical writer Jon Devo, who joined the Virgin Balloon Flights crew to capture a glimpse of this stunning event. Taking off in the early hours of the morning, Jon's balloon led a precession of majestic floating crafts of all sizes, shapes and colours. Competing with the morning haze and rising sun, the silhouettes of the balloons in Jon's wake look almost otherworldly.

This image was captured using the new Nikon J4 and its kit lens, the 1 Nikkor 10-30mm f/3.5-5.6.

Words & numbers

Before you shoot an irresistible subject, mute all your senses except sight to find out how much is left for the camera to record

Andreas Feininger
Photographer and writer

3 You'll be able to capture some great candid shots of spectators dressed in all their retro glory. Don't be afraid to ask to take a picture, either, because if they've gone to all that effort they'll probably be more than happy to oblige.

4 Why not stick with the vintage theme yourself and leave your DSLR at home, dust down your film camera instead and load up with some Ilford FP4 or Kodak Tri-X? Go to town and use a camera that fits the era.

The Goodwood Revival takes place on 12-14 September



© JOHN COILEY


185,000
visitors from
166
countries

are expected to attend the photokina show in Cologne, Germany, from 16-21 September



Additional modes can be added to the Alpha 5100 through the PlayMemories Camera Apps feature

Sony Alpha 5100 in 'world's smallest' claim

 SONY claims that its new Alpha 5100 compact system camera is the world's smallest interchangeable-lens camera with an APS-C-sized sensor and a built-in flash.

The 24.3-million-pixel sensor is the same as that found in the more advanced Alpha 6000 CSC, bringing high-resolution images to a more affordable consumer camera.

It is also fitted with Sony's Fast Hybrid AF system, combining contrast-detection AF with 179 on-sensor phase detection AF points. This gives the Alpha 5100 an AF speed of just 0.07sec – just 0.01sec slower than the Alpha 6000.

Selecting the AF point has also been made easier with the addition

of the same 3in touchscreen found in the NEX-5T.

Unlike the Alpha 6000, the 5100 does not feature an electronic viewfinder.

Keeping up with the trend for 'selfies', the rear screen of the Alpha 5100 can be articulated through 180° to face the same way as the lens.

Video users are also well catered for, with full 1080p high-definition recording in the XAVC S format with a maximum 50Mbps compression.

The processing in the Alpha 5100 is powerful enough that it can record AVCHD 1080p footage,

and 720p MP4 footage at the same time, so those wanting high-quality video for TV playback, and lower-quality video for web use, can capture both simultaneously.

The Sony Alpha 5100 will be available in the UK from mid-September 2014, priced approximately £550 (16-50mm lens kit), £760 (16-50mm with 55-210mm lens kit) and £420 (body only).




The Alpha 5100 measures 109.6 x 62.8 x 35.7mm, and has built-in Wi-Fi and NFC wireless connectivity



The articulated rear screen is designed for easy self-portraits



Metz launches new flashgun

 CANON and Nikon photographers will be the first to get their hands on a new flashgun from Metz, the 64 AF-1.

Claimed to deliver 'more power than any other TTL hotshoe flash', the Metz 64 AF-1 has a guide number of 64m @ ISO 100 (at 200mm) and a 24-200mm zoom head.

Priced £375, the Metz 64 AF-1 is initially available in Canon and Nikon fits, with Sony, Pentax and Olympus/Panasonic versions expected to follow.

A new Rapid mode aims to provide 'very fast' flash recycling times, when needed.

A second flash tube has been built into the body, to add direct lighting to portraits, for example.

Future updates will be available via the USB.



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The Canon EF 1200mm f/5.6L USM rarely appears on the market



£99k Canon monster lens

STAFF at a UK camera store have got their hands on a whopping lens. The Canon EF 1200mm f/5.6L USM super-telephoto weighs 16.5kg and is said to be one of only around 20 in existence worldwide.

The second-hand lens has gone on sale at MPB Photographic, an online retailer based in Brighton, East Sussex. The price is £99,000.

The monster measures

228 x 836mm, and carries a filter size of 48mm, according to the website of the Canon Camera Museum.

Originally aimed at sports and wildlife photographers, previous owners are rumoured to include government, law-enforcement and surveillance agencies.

'It would appear that only a small number have fallen into private ownership, resulting in

the 1200mm being seldom seen on the used market...' an MPB spokesperson told AP.

The Canon EF 1200mm f/5.6L USM was launched onto the market in July 1993, when it was billed as the world's largest interchangeable AF lens for SLRs, in terms of both focal length and maximum aperture.

For details, call MPB Photographic on 0845 459 0101.



One of the walking sticks doubles as a monopod

Walking stick monopod takes users off-road

A WALKING stick with a built-in camera attachment has been unveiled by Manfrotto as part of its new 'Off-road' collection.

Photographers can convert the walking stick into a monopod by removing the top cap and screwing their camera to the pole.

The walking stick/monopod (pictured left) is built to carry gear weighing up to 2.5kg and has a maximum height of 132.5cm. When closed, it measures 59.5cm.

The walking sticks come as a pair, priced £79.95, one of which features the camera attachment.

The range also includes a new £120 tripod, the lightest in Manfrotto's line-up at 650g.

The Off-road range is aimed at those in search of 'compact and lightweight' gear for use outdoors.

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

BLACKPOOL



Blackpool Illuminations

Blackpool's famous light show runs throughout September and beyond, with the switch-on beginning on 29 August. The show is a superb opportunity for creative low-light photography and, pleasingly, is powered by renewable resources.

www.blackpool-illuminations.net. 29 August-9 November

Motorsport Photography Experience

Jessops Academy Motorsport Photography is offering behind-the-scenes racing photography courses at two new track locations: Brands Hatch and Donington Park. Extensive tutoring is available, and you'll get to all the best vantage points.

www.jessops.com/academy. 30 August and 13 September

KENT AND LEICESTERSHIRE



LONDON



On Our Streets

As part of the 'On Our Streets' season of photography, The Greenwich Gallery hosts Stephen Spencer Smith's look at life in and around London as a host of the 2012 Olympic and Paralympic Games. All his images are captured on film.

www.thegreenwichgallery.com. Until 3 September

LONDON



Thames Competition

Tempting prizes are on offer for the best shot of the Thames between Hampton Court Palace and Dartford Crossing, including a stay for two in Edwardian Hotels. You can submit up to five shots, so get thinking creatively about riverside shooting.

www.totallythames.org. Until 1 October



YORKSHIRE

Legacy of The Miners' Strike

Andrew Foley documents how mining communities have changed since the famous 1984-85 strikes. Taking in all 44 collieries where strike action was taken, his photography weaves a compelling picture. Information and numbers accompanying each image help round out the story.

www.barnsleycivic.co.uk. 6 September-16 November

For the latest news visit www.amateurphotographer.co.uk



Viewpoint Jon Bentley

The current craze for large sensor sizes has its advantages, but there are also a number of disadvantages that will lead to smaller sensor sizes as technology improves

I do feel that the world has become ever so slightly too inclined to lust after large sensors. More than any other camera, I hold Canon's 2008 full-frame EOS 5D Mark II responsible. It's true that you could use the massive selection of 35mm lenses as they were intended, in lower light than you'd dreamed possible, and with better depth of field effects and more sumptuous colour reproduction than contemporary APS-C sensor cameras. But none of that was revolutionary; its predecessor, and Nikon's D3 launched the previous year, could do all those marvellous things. What really made it change attitudes was that, for a relatively affordable price tag, you could now shoot feature-film-grade video, too. Suddenly, comparatively big sensors opened up new and exciting possibilities.

Its ground-breaking influence was certainly felt in TV. Whole programmes were shot with the EOS 5D Mark II and manufacturers responded by boosting the sensor size of their professional video cameras. A few years ago, we shot *The Gadget Show* in HD mainly on Sony PDW-F800s with a 2/3in (8.8 x 6.6mm) sensor. Now, we use Sony F5 or F55 cameras with a Super 35 (12.7 x 22.6mm) sensor.

As with stills cameras, you get better low-light performance, stronger depth of field effects and richer images. Also, as with stills cameras, there are disadvantages to larger sensors, such as bigger and less versatile lenses. On the PDW-F800, we

used Canon HJ14 lenses with a 14x 16–280mm equivalent zoom. On the F5 and F55, it's the Fujinon 19–90mm. This is a gorgeous lens optically but it's heavier, with only a 28–135mm equivalent zoom. Other disadvantages include a longer minimum focus distance, which doesn't help when you're shooting close-ups of gadgets. And that slim depth of field isn't always a plus – animated presenters regularly rock themselves out of focus, slow-motion shots can reveal the camera operator hunting for focus, and sometimes you want both the foreground and background in focus but can't.

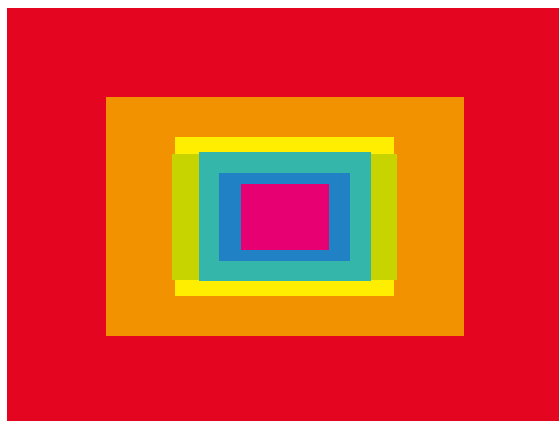
Of course, size is relative. Back in the 1950s, 35mm cameras were often called 'miniature' compared with those using sheet or 120 rollfilm. And I think that, in spite of our current full-frame obsession, smaller sensors will become more popular as technology improves. Fuji's APS-C sensors are already brilliant, four thirds is improving all the time and I think Nikon may, ultimately, prove to have been very far-sighted by making its CX format a relatively tiny 13.2x8.8mm.

Depth of field effects will be achieved when desired through new ultra-wide aperture compact lenses, and everyone from sports to landscape photographers will appreciate the benefits of forsaking their heavyweight armoury for equally powerful but much lighter optics.

● The new series of *The Gadget Show* starts on 15 September on Channel 5.

The relative sizes of various film and sensor formats, from medium-format film (645) to the 2/3in type used by Fujifilm and Nokia

- Medium-format film
- 35mm full frame
- 35mm half frame
- Super 35
- Four thirds
- 1in type (Nikon CX)
- 2/3in type



Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*. His interest in photography started at the age of 11, when he discovered a disused darkroom at school

New Books

The latest and best books from the world of photography. By Oliver Atwell



Magnum Contact Sheets: Compact Edition

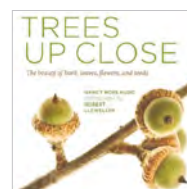
Edited by Kristen Lubben, £45, Thames & Hudson, hardback, 524 pages, ISBN 978-0-50054-431-0



THERE are few books that can be called both definitive and essential for a photography-lover's bookshelf, but this is one of them. *Magnum Contact Sheets* was originally released in October 2011 to massive acclaim. The joy of it was seeing the shots that had been previously unseen. Take, for example, Thomas Hoepker's highly controversial image (above) of a group of young men and women seemingly blasé about the destruction behind them. Viewed within the wider view of the contact sheet, we can see that a little context goes a long way – the other slides tell a very different story. *Magnum Contacts* contains 130 contacts and more than 200 photographs from 70 photographers. When you add all that up, suddenly £45 doesn't seem like a hefty price tag. ★★★★★

Trees Up Close: The Beauty of Bark, Leaves, Flowers, and Seeds

By Nancy Ross Hugo and Robert Llewellyn, £9.99, Timber Press, softcover, 200 pages, ISBN 978-1-60469-582-3



COLLECTING, observing and photographing leaves, twigs and seeds may not seem like the most exciting of subjects, but in this pocketable book Llewellyn (author) and Hugo (photographer) say otherwise. This simply presented book takes you on a journey through the various beautiful specimens that our fair country has to offer. Each chapter is beautifully illustrated and is bursting with observations, both scientific and poetic in form. Perhaps the greatest asset of this book is its ability to ably demonstrate that, much like wildlife, you don't need to travel thousands of miles to find captivating subjects. They are all either in your own back garden or just a few paces away from your own doorstep. ★★★★★

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D3200 18-55 VR Kit... £349.00 £8.19 P/m
D3200 18-55 VR Kit... £439.00 £7.73 P/m

D3300

Incredible Image Quality
Simplicity of use
WiFi Connectivity



D3300 Body £369.00 £7.58 P/m
D3300 18-55 Kit... £419.00 £7.38 P/m

D5200

24.1 MP DX format CMOS
Vari-angle LCD monitor
Full HD Movie



D5200 Body £439.00 £7.73 P/m
D5200 18-55 Kit... £485.00 £8.79 P/m
D5200 Twin Kit... £729.00 £8.79 P/m

D5300

WiFi Connectivity
GPS built-in
39-Point AF system
Nikon's unique Picture Control



D5300 Body £579.00 £8.50 P/m
D5300 18-55 Kit... £599.00 £8.79 P/m

D7100

24.1 MP DX format
CMOS Sensor
Optical low pass filter



D7100 Body £839.00 £12.31 P/m
D7100 + 18-105mm... £969.00 £14.22 P/m

D7000

16.2 MP CMOS sensor
Full HD Video Recording



D7000 Body £579.00 £8.50 P/m
D7000 18-105 VR Kit... £719.00 £10.55 P/m

D610

24.3 MP FX CMOS sensor
6fps Shooting
Finely Detailed Images



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16-35mm f4G ED VR AF-S NIKKOR £829.00 £12.16 P/m	55-300mm f4.5-5.6G ED DX AF-S VR ... £299.00 £7.90 P/m
16-85mm f3.5-5.6G ED VR AF-S DX £439.00 £7.73 P/m	70-200mm f2.8G ED VR II £1619.00 £23.76 P/m
17-55 mm f2.8G ED-IF AF-S DX Zoom ... £1049.00 £15.39 P/m	70-300mm f4.5-5.6G AF-S VR Nikkor £439.00 £8.19 P/m
18-200mm f3.5-5.6 G ED VR II AF-S £584.00 £8.57 P/m	70-200mm f4G ED VR AF-S Nikkor £979.00 £14.37 P/m
18-300mm f3.5-5.6 ED VR AF-S DX £669.00 £9.82 P/m	NEW 80-400mm f4.5-5.6G ED VR £1999.00 £83.29 P/m
24-70mm f2.8G ED AF-S NIKKOR £1245.00 £18.27 P/m	200-400mm f4G ED VR II AF-S NIKKOR . £4939.00 £72.47 P/m

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24mm f1.4G AF-S NIKKOR £1499.00 £22.00 P/m	200mm AF-S NIKKOR F2G ED VR II . £4149.00 £60.87 P/m
35mm f1.4G AF-S £1309.00 £19.79 P/m	300mm F/2.8G AF-S ED VR II Lens . £4045.00 £59.35 P/m
35mm f1.8G AF-S DXs £149.00	400mm f2.8G ED VR AF-S NIKKOR . £7159.00 £105.04 P/m
AF-S 50mm f1.4G Lens £295.00	500mm f4G ED VR AF-S NIKKOR ... £5950.00 £87.30 P/m
50mm f1.8G AF-S NIKKOR £149.00	600mm f4G ED VR AF-S NIKKOR ... £7189.00 £105.48 P/m
85mm f1.8G AF-S NIKKOR £379.00 £7.79 P/m	

Nikon Macro Lenses

Get super close to your subject



40mm f2.8G AF-S DX Micro NIKKOR £189.00	
60 mm f2.8D AF Micro-Nikkor £409.00 £8.40 P/m	
60mm f2.8G ED AF-S Micro NIKKOR £409.00 £8.40 P/m	
85mm f3.5G ED VR AF-S DX Micro £389.00 £7.99 P/m	
105mm f/2.8G AF-S VR Micro-Nikkor ... £629.00 £9.23 P/m	

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this portable system camera
delivers effortless quality performance



J4 Body Only - £429.00 £7.55 P/m
J4 with 10-30mm Lens - £499.00 £8.79 P/m

Nikon Teleconverters

Nikon Speedlight Flash

TC-14E II Teleconverter



£319.00
£7.48 P/m

TC-17E II Teleconverter



£319.00
£7.48 P/m

TC-20E III Teleconverter



£389.00
£7.99 P/m



Nikon SB700 Speedlight
£229.00



Nikon SB910 Speedlight
£349.00 £7.37 P/m



Nikon SBR1 C1 Commander Close Up Speedlight
£579.00 £8.50 P/m

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Mandy Disher

Mandy Disher lives in Cambridgeshire and has built up an extensive portfolio since her interest in floral photography began about nine years ago. Her images have been published in books and magazines around the world, while this year sees one of her images sold worldwide in IKEA stores. www.MandyDisher.com



Avoid shooting flowers if there's a breeze, as this can compromise the sharpness of the final image

ALL PICTURES © MANDY DISHER

KIT LIST



◀ Macro lens

For best results, you'll need a true macro lens with a 1:1 magnification. I like to use a Tamron AF 60mm f/2 SP Di II LD Macro paired with my Canon EOS 7D, although I also use a 105mm f/2.8 Macro.



▲ Wimberley Plamp

One of the most useful accessories I have is the Wimberley Plamp. This easily positioned arm clamps to your tripod, while the other end grasps the stem of a flower to steady it. The plamp is especially useful outdoors when flowers are swaying around in the breeze.





Floral Wonder

Mandy Disher reveals how she creates her unique and dreamlike floral images

With their colours, textures, structures and patterns, flowers offer enormous scope for the photographer – and especially so for the macro enthusiast. Readily available, flowers are all around us, making them a convenient and easy choice as a photographic subject. While most of my flower images are shot at home, I love to go for long walks in the countryside, in the meadows and woodlands where many of our wildflowers are found.

I feel very fortunate to own quite a large well-established garden. I'm a keen gardener and grow many flowers in pots, so I don't have to cut the flowers off the plant if I plan to use them in a different setting. Instead, I can just reposition the pot where perhaps the light is better, or move them to a more sheltered spot or even place them indoors.

Mother Nature and her endless supply of beauty continually inspire me, and every day brings a fresh opportunity. Spending time outdoors photographing my favourite subject is like entering another world. As I concentrate my thoughts on the job in hand, I quickly become quite engrossed and oblivious to everything else around me, shutting out distractions and setting my attention to see and feel the wonderful poetry of flowers that I want to record. I try to devote plenty of time to a shooting session, as it's surprising how quickly the time just disappears. ➤

Bright, overcast conditions are perfect for flower shots



◀ Tripod

If you're going to use a tripod, get one that features an adjustable centre column. Being able to shoot horizontally is useful when shooting from above, while it's important to be able to invert it to shoot low to the ground.

▼ Baking parchment

Baking parchment is really handy to hold over a flower if the light is a bit too strong. It allows you to diffuse the light for a more pleasing result.



Don't be afraid to manipulate the colours from the original scene for more impact



Creative depth of field

Creating a soft background helps to isolate the flower, making it 'pop' to give an almost three-dimensional feel.

The distance I am from the subject, the actual size of the flower, and the distance from it and its background determine which aperture I opt for to obtain the effect I want. As I like to introduce new backgrounds to my images for artistic affect, it takes a lot of practice to find out where to put objects for use in this way that will create the colours and dreamy shapes within it. I also usually take several shots at different aperture settings for comparison later.

The size of the flower and the distance you're working from it will control the aperture you choose



Shooting outdoors

Flower photography does have its challenges, though – it's not just a question of pointing your lens at a pretty flower. As with all forms of photography, lighting is crucial to a successful shot, while composition, focus, colour, bokeh and the overall balance of the image are all key components.

One of the problems when taking floral images outdoors is that even a slight breeze will produce movement in the flowers and ruin a potentially lovely shot. As you move closer this problem just increases, and with very tiny delicate flowers it will be impossible to record a pin-sharp shot in the lightest of breezes. To overcome this problem I use a Wimberley Plamp to stabilise the flower. I clamp one end of the plamp to the tripod leg with the plastic jaws and place the other end around the subject to keep it steady. I also find it really handy to use the plamp to hold a diffuser or reflector in place, as it allows for quick and easy re-adjustment if required.

It can be a real challenge photographing flowers when the wind picks up. If possible, try to be patient and wait for a calm day instead of taking shots in breezy conditions, otherwise you may end up taking too many shots and relying on luck to get anything good enough to keep. There

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The underneath of a flower can reward you with some great tones and details, such as those found on this poppy

➤ will be times, though, when it won't be possible to wait for better conditions, such as if a flower is about to go past its best. When conditions are like this, I take the flower indoors and shoot against a sunny windowsill. In fact, more and more of my images are captured in this way. I've discovered a perfect spot next to the kitchen porch, which is sheltered, and when the sun is overhead the light is perfect.

Shooting handheld

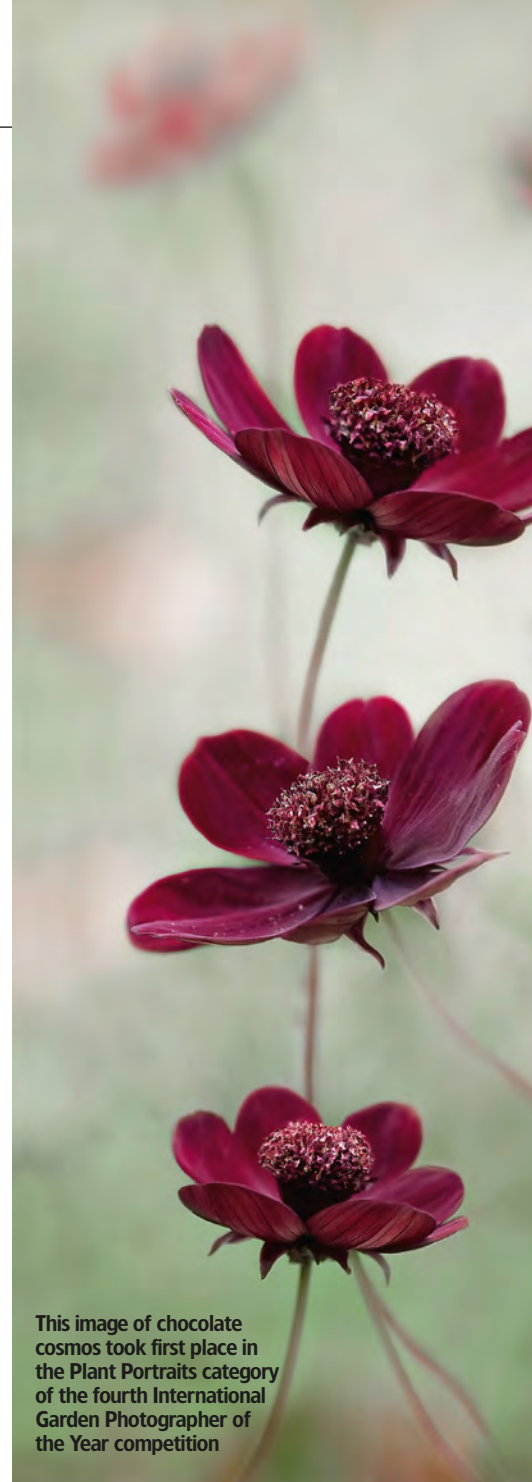
I find using a tripod restricts me too much outdoors, so I don't use one unless it's impossible to get the shot without it. I've become an expert at holding my breath and am fortunate to have a steady hand. I keep the shutter speed above 1/100sec – although I can shoot at 1/60sec at a push. Any slower than this, though, and I reach for my tripod.

I do like to use a tripod for tabletop set-ups or studio work, though. By removing the need to hold the camera, I can compose and interact with my subject more freely as I'm able to step away and see the

arrangement from another perspective.

I like to compose the shot in-camera rather than cropping in post-processing, as I hate to throw away valuable pixels. I will look at a flower from different angles, rotating it to see which point of view seems to be the best approach for that particular flower. I find there's usually one angle that stands out and that's the one I shoot.

A small change in the orientation of your subject can make the difference between a good shot and a great shot. I look at the sweeping curves of the petals, leaves and stems that can act as lines to take your eye through the image. I also pay close attention to colour and colour combinations. I identify the point of interest that I want to be in focus, ensuring that it's as sharp as possible. It's essential to get the focus point absolutely spot-on, as even a very small shift from the narrow focal plane can mean the subject isn't sharp in the right place. This is important in all types of photography, but with flowers it's crucial due the shallow depth of field. AP



This image of chocolate cosmos took first place in the Plant Portraits category of the fourth International Garden Photographer of the Year competition

USING COLOUR

COLOUR has an effect on our perception of a scene. We tend to think of reds, oranges and yellows as warm colours that are lively and energetic, while blues, greens and lilacs are cool colours that evoke a feeling of calm and restfulness.

Whether we are using strong or subtle colour, making good use of it will enhance the story being told in the photograph, and learning to recognise colour as it relates to mood and composition is a valuable lesson. We like to see colours working sympathetically together, with the visual experience pleasing to the eye, rather than using lots of colours that clash so they look unsettling and confusing.



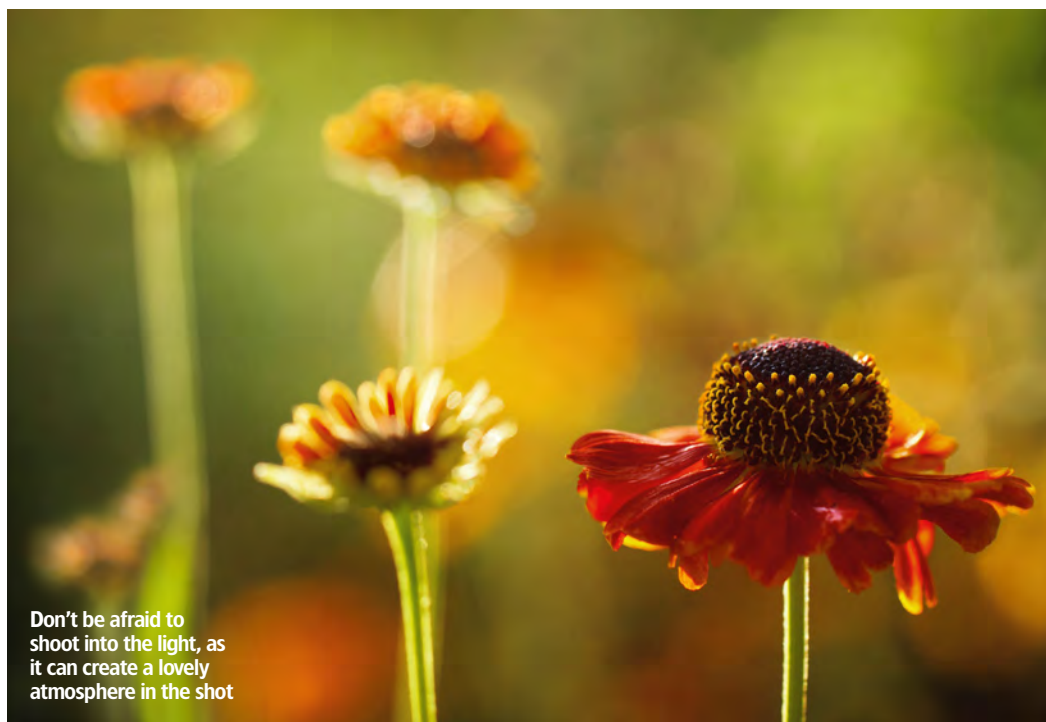
Similar tones

I felt that the well-defined shape and the natural elegance and grace of these yellow tulips (left) lent themselves to a limited palette. Choosing a background with the same green and yellow tones meant it wouldn't compete for our attention. This harmonious mix of colour made the image easy on the eye, conveying a sense of peace and tranquillity.



Softer colour

I wanted the lines, the tonal contrast and the composition to be the key elements in this shot. Decreasing some of the colour in the flower and increasing the tonal values has resulted in a more subtle image, but one that remains attention grabbing.



Using light

UNDERSTANDING light is important, as there are different types of light that will have a marked and varied effect on an image. The bright, hard light from direct sunlight creates a harsh shooting environment and will not give a good representation of true colour or detail. Instead, it produces an image that looks messy, with very dark shadows and blown highlights. I like to shoot with natural light, particularly when it's soft and diffused. Ideal conditions are overcast with bright skies. This soft, even light has a low intensity that enables me to see the detail, texture and rich colours clearly in a flower.

Directional light is harder than the soft, even light of overcast bright skies, but harnessed in the right way it can create stunning results. How this light falls on your flower is important. Light hitting the flower from the front is not always the most flattering and can sometimes make it look

a little flat and uninteresting, whereas lighting from the side can add more definition and depth by the light and shadow play across the petals. If the light tends to be a little too strong, a diffuser will reduce and soften the shadows. I like to use a piece of baking parchment held over the flower, as I find this does the job very effectively.

Backlighting or rimlighting is one of my favourite types of lighting, as it offers wonderful creativity and adds great atmosphere to an image. Using sunlight as the main light source behind a flower highlights its shape and allows me to see more of the wonderful detail through translucent petals and leaves. It also highlights the glistening tiny hairs that are often unnoticed on the stems of plants until they are illuminated in this way. I use spotmetering when shooting in backlit situations and a white reflector to bounce some light back into the shadows.



Create impact

Vibrant colour in an image provides punch and lots of impact, but the key to making it work well is to keep the composition simple. Use just one or two strong colours. Too many will result in a muddled and chaotic scene, making us hunt for the point of interest within the shot.



Creative colour

Be creative and experiment with colour adjustments, as it can be a lot of fun and produce some surprising results. This pasque flower's natural colour is purple with a yellow centre, which is very pleasing, but I also feel this twist of colour works equally well.



Warm and cool

Using warm and cool colour tones together here has created a pleasing and interesting image. Bear in mind that reds always stand out to the viewer, while blues recede into the background. However, the cool blue accentuates the burst of orange of these pretty helenium flowers.

Familiar faces

Photographer **David Farrell** is finally getting the recognition he deserves.

Peter Osborne of London's Osborne Samuel Gallery says it's about time

Tell me a little about David Farrell, who passed away in 2013. Why do you feel his work warrants an exhibition at your gallery?

It may surprise people to hear that David Farrell was actually one of the most important photographers of the 1950s, '60s and '70s – he shot some of the most prominent musicians, actors and artists of the day. Our gallery knew him due to his association with the artist Lyn Chadwick, who we represent. We were able to track David down to his house in Finchley and it was there that we found an incredible array of photographs that he had been commissioned to take during his career as a publicity photographer.

There were a number of iconic images of famous figures in his collection. David was an incredibly modest gentleman who never thought to promote his work. The images and negatives were strewn around his flat gathering dust. As he was working for agencies, only one or two of the images he shot were used, which meant that there were around 40 or 50 others that had remained unseen. As soon as we saw all this work, we knew we'd hit upon something important.

What was it that made David such a special photographer?

We often hear from those he photographed just how unobtrusive he was, how good he was and how quickly he worked. He was always incredibly sympathetic to the subject he was photographing. David was able to work invisibly. The people being photographed

often had no idea he was there.

David was very fond of shooting rehearsals, such as for films or stage productions. He was also an accomplished musician – he played piano beautifully – so that when he photographed other musicians he had a great empathy for his subjects. David actually gave up a career in music to pursue photography.

So this is how he managed to get a great number of candid shots.

That was entirely David's intention. He preferred to photograph the performer backstage as they were warming up, or just relaxing and chatting. Many of his greatest images are not formal publicity shots; a lot of the best ones show the humanity of the artist. It's much more interesting seeing the artists focusing on their work and figuring things out. It's infinitely more rewarding for a photographer to work like that. Once a subject is formally posing, you lose quite a lot of the inner character.

Some of David's most significant work was done on the set of Peter Hall's film adaptation of Shakespeare's *A Midsummer Night's Dream*. There were a number of stars in that film and there's one shot in particular that sums up how David worked: the image of Dame Judi Dench waiting to be called onto set. She's not posing; she's deep in thought.

David was clearly also a hugely talented photographer on a technical level.

David actually got into photography because he thought it would be a good business to get into. He set up a photography studio in Gloucester after the war, and shot weddings and the local people living in the area. He taught himself not only how to take photographs – using a variety of cameras such as wet-plate and Hasselblads – but also how to get the best out of an image through development and printing.

Because he was so technically competent, he was able to get work photographing the pieces created by the artists he knew in order to keep a record of their output. That then meant he was approached by the Tate in London and worked with artists like Henry Moore. He became very well liked. Everyone knew that because he had his own darkroom, and understood the developing and printing process, the end result would be of the highest quality.

What about the images David took in his free time?

David took a number of exceptional documentary photographs. These particular images were never seen because they weren't commissioned. He did them for himself. He would walk around Gloucester and London photographing the things he saw. He had such a strong eye for composition. He understood structure, form, light and shadow, and how to photograph people and their place within the city.

Is it true that David actually lost a number of images?

It is. Before we met him, David accidentally threw out a number of photographs of the Beatles. He was clearing space in his flat and they got jumbled up in a bin bag. We still have the best of the shots, but unfortunately we'll never see the others.



David Farrell, a self-taught photographer, was born in Dulwich, London. Following a prolific and successful career, he died in 2013, aged 93. **David Farrell** runs from 1-20 September at Osborne Samuel Gallery, 23A Bruton Street, London, W1J 6QG. Tel: 0207 493 7939. www.osbornesamuel.com



ALL PICTURES © DAVID FARRELL. COURTESY OF OSBORNE SAMUEL



1 Brian Jones, Mick Jagger and Keith Richards of The Rolling Stones, c1963

2 Actors as British bikers, on set, early 1960s

3 Tattoo parlour, London, early 1960s

4 Henry Moore with 'Mother and Child' maquette

5 Judi Dench as Titania in Peter Hall's *A Midsummer Night's Dream*, 1968

6 Lynn Chadwick working on 'The Inner Eye', Pinswell, Gloucestershire, early 1952

7 Daniel Barenboim and Jacqueline du Pré at EMI recording studios, Abbey Road, 1967



'Many of David's greatest images are not formal publicity shots; a lot of the best ones show the humanity of the artist'



SONY

The 36.6MP full frame sensor inside the Alpha 7R has delivered supreme levels of detail

On assignment with Joe Cornish and the Alpha 7R

What did world-renowned landscape photographer **Joe Cornish** think of the Sony Alpha 7R?



My first comment is that it is truly diminutive. In size it compares to a compact SLR of the film era, but is lighter. It feels good in the hand; I have handheld a number of shots but mainly I have used it on a tripod where I have been able to assess the lens and general image quality more analytically, using it like a micro-view camera.

It is also easy to use lenses from my Nikon and other third-party systems via an adapter, with the camera tripod-mounted.

The two new Sony Carl Zeiss prime lenses, 35mm f/2.8 and 55mm f/1.8, really are amazing. They are bitingly sharp at virtually every aperture. In fact, I can see myself taking off the post production capture and output sharpening for print in some cases, as there is such an abundance of fine detail in the focused zones.

The 55mm also offers convincing 'drop focus' effects; it is fully usable wide open. Colour straight out of the box looks great, but the dynamic range is most impressive. This

approaches medium format in its breadth, and gives abundant shadow and highlight recovery, and therefore enormous scope for interpretation of the files. To have this level of image quality in such a small and light camera is unprecedented. I already know from scrutinising the files close up that the print quality will be breathtaking.

When working on my book, *Scotland's Mountains*, some years ago I spent a week trying to get to the Lairig Ghru, to shoot in the valley at dawn, when I was still using my large format film camera outfit. It entailed hauling 15kg of camera gear not to mention the survival kit, food, fuel and a sleeping bag / mat. Heavy wet snow kept me at bay, but by the morning of the fourth day I had reached my objective and made an image that is one of my favourites, if only because of the sheer difficulty of making it. I look forward to returning to the Lairig Ghru with the Sony A7R and a much lighter load!



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LETTER OF THE WEEK

Salgado so special

I was interested to read the Editor's *Viewpoint* article about Sebastião Salgado (AP 19 July). I particularly enjoyed the more personal perspective conveying *why* Salgado's work is special to him. I, too, regard Salgado's work as among the most powerful I have seen. As well as being a UNICEF Special Representative, he is also the founder of the Instituto Terra, which is dedicated to reforesting a section of the former Amazon jungle, and has so far planted more than a million trees.


Simon Boyd, West Yorkshire

As landscapes are the bread and butter of many amateur photographers, I think we should all be responsible in making sure that we do our bit to preserve them for future generations to enjoy, and photograph, as we have. Whether that means making sure we stick to footpaths, taking our litter home with us, getting involved in conservation or just raising awareness through our images, we can all do our own bit, however small – Richard Sibley, deputy editor



Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty. www.samsung.com



Much ado about nothing

I'm bored with reading about the Nikon D810. Unless you magnify a picture about 200%, you will struggle to see any difference between APS-C or even four thirds sensors and full frame. For the average consumer, this camera makes no sense. It is old technology. It's as heavy as a brick, has no Wi-Fi, no articulated screen, no ability to fire the shutter or select the focus points from the screen and no in-camera filter presets. Compare this with the latest Sony, Panasonic and Fujifilm mirrorless models. Nikon is a dying dinosaur trying to cash in on the last sigh.

Nick Pol, via email

A quick look at the results of this round of APOY (pages 34-39) reveal that quite a few of the top 30 images were shot on the Nikon D800, so there is still clearly a market for an exceptional DSLR camera. While it may seem conservative in terms of some features, there are many photographers for whom the SLR is the ideal,

in the same way that a Leica rangefinder works for others. But without the innovation of CSC manufacturers in the past few years, we would have far fewer exciting cameras. Turn to page 46 to see how the Nikon D810 fares against the D800E and Sony Alpha 7R – Richard Sibley, deputy editor

Just for you

I have been an avid reader of AP since I was in my late teens, and when I was 21 my parents bought me a Russian FED-4. I hadn't a clue how to use it, but with help from AP, hard graft and a lot of mistakes, I learned the basics of photography.

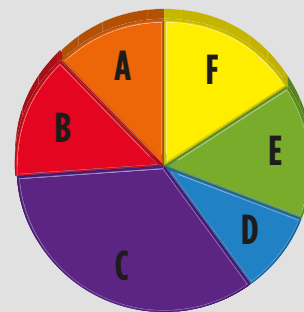
I am now of retirement age, but still get a weekly buzz when I pick up my copy of AP. I think the Editor must be psychic as it looks like he prepared the 16 August issue just for me. I have just upgraded to the new Nikon D810, my D7000 is away being converted to infrared and my main photographic interest is birds, especially birds in flight. I think I might just frame the issue! **Mike Jennings, West Midlands**



I'm glad you liked the issue, Mike. We worked hard in the office to make it just for you! But, if I were you, I would stick a nice image from your D810 on the wall rather than our front cover – Richard Sibley, deputy editor

Leica puzzle

I hugely enjoyed the Leica centenary issue (AP 19 July), and particularly applaud your decision to use your best writer, Roger Hicks, to pen the main overview of the Leica story and place the reputation of these cameras in context with such clarity and scholarship. However, I am unable



In AP 9 August, we asked...

Do you own and use a flashgun?

You answered...

A No, I don't use flash	12%
B No, I use my camera's built-in flash	14%
C I own one but seldom use it	34%
D I own one but only use it on the hotshoe, in emergencies	9%
E I own one and use it creatively, off-camera	15%
F I own several and use wireless multi-flash set-ups	16%

What you said

'I feel rather naked at big events without one. However, my Canon can take pictures in almost any light (or absence of light), so it's not really needed' 'Yes, I own three and regularly use them'

'It is that ability to light your subject with natural light, artificial light or a mixture of both that makes photographers stand out from the rest'

'I always have a flash with me, but only use it if I have to, and then mostly as fill'

Join the debate on the AP forum

This week we ask

Would you consider upgrading to a new camera if the resolution was the same?

Vote online www.amateurphotographer.co.uk

Guess the date



Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The cover printed in AP 9 August was from 6 August 1930. The winner is William McLenahan, who was the first correct entry drawn at random.

to understand how, in Nick Turpin's *Life on the street*, having told us why he uses a Leica M9 rather than an SLR, writes: 'I'll generally keep my camera in shutter priority mode.' This is impossible. No M-series Leica offers a shutter-priority mode, whether digital or film – the lenses only have manual aperture control. Even the digital ones cannot tell what aperture the lens is set at, let alone control the setting from the body.

Julian Lloyd, Cheshire

You're absolutely correct about this, Julian. This was an error on our part. Nick prioritises the shutter speed in his street photography and was advising readers with DSLRs to keep the camera in shutter priority in order to capture the moment but, unfortunately, this information became confused in the reporting – Oliver Atwell, senior features writer

Printer chips

The information given in the letter of the week in AP 5 July is completely incorrect. It is the electronic chip on the cartridge that has to be reset for the printer to think that it has a full cartridge, not whether it has '5mm', or even 5ml, of water or ink, put into the cartridge.

The days when printers read the levels of ink in the cartridge are, unfortunately, long gone.

The latest Canon and Epson printers seem to be so clever that they will only accept genuine manufacturers' cartridges and reject attempts to refill and reset, or use compatible cartridges. Worse still, a full replacement set can cost more than a new printer. So when the cartridges run dry, the cheapest alternative is to buy a new printer!

The true cost of home printing is higher than most imagine, and, in many cases, it is probably more economic to use one of the few remaining high-street labs for printing. A comparison of this would make interesting reading.

John Moore, via email

Art not analysis

I am a relative newcomer to these hallowed pages, having received a subscription as a gift last year. I had already decided to enter some competitions in 2014 as a natural progression in my pursuit of photography. I consider myself very much at the amateur end of the skill spectrum and, as such, I do value the technical articles within the magazine and have digested some of them with great relish. After all, you have to learn the technical stuff somehow.

I also appreciate that if something is printed incorrectly, such as the wrong lens or camera body used in a test, and if someone writes in, the Editor may be duty-bound to respond. But why write in at all? It is the mistakes made when composing a picture and the stories behind ironing out those mistakes that I want to hear about. Stories about chasing that perfect shot, and maybe achieving it, the personal experience of all you photographers out there – these are what I want to read about. Surely, as photographers, we should strive more to be artists rather than analysts, and letters, if written, should come more from the heart and less from the head.

Mike Smith, Leicestershire

If we make a mistake, we are duty-bound to print a correction to let our readers know. It isn't always the easiest thing to admit to a mistake or state that something is not our best. Similarly, photographers aren't always keen to reveal the images that didn't meet the mark. Where possible, we do try to mention the shots that didn't work. As you say, we can learn as much from these as we can from the ones that do work – Richard Sibley, deputy editor

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We look at three second-hand full-frame DSLR cameras and find out how you can save money



APOY Round 7

We've Olympus prizes worth more than £2,000 in the Travel round of our Amateur Photographer of the Year competition 2014

Video Masterclass

In part two of her series, Victoria Grech looks at essential video kit for the enthusiast

Industrial Landscapes

Find beauty in concrete and metal with Jeremy Walker

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LUMIX G



Coastal locations not only look great in bad weather, but can also often benefit from monochrome conversion
Canon EOS 5D Mark III,
17-40mm, 1/250sec at
f/8, ISO 200



Whatever^{the} weather

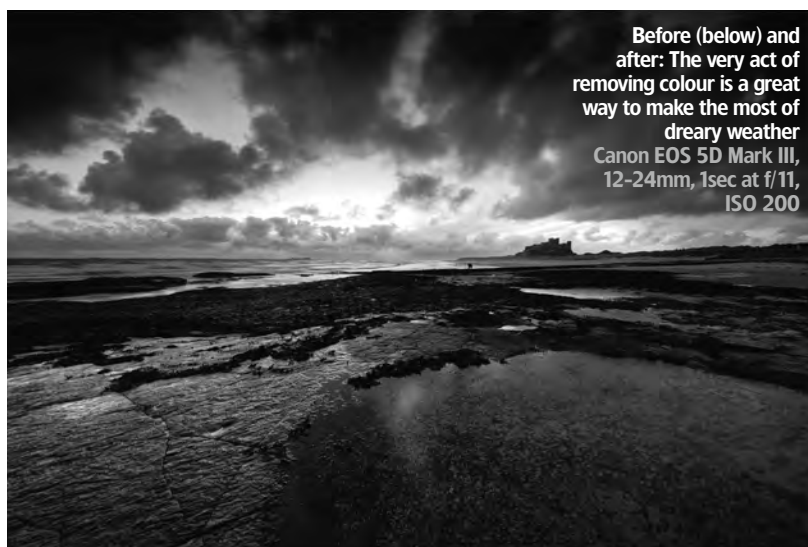
Autumn and winter may not fill you with excitement, but if dramatic pictures are your goal, nothing beats it. **Lee Frost** prepares you for the dreary months

If there's one thing that sorts the men from the boys, photographically, it's producing successful images when all the odds are stacked against you. Bad weather, flat light, maybe rain and strong winds thrown in for good measure – we've all found ourselves in these situations. The question is, how do you respond? Do you pack your gear away and head for home feeling damp and deflated, or see imperfect conditions as an exciting challenge?

I like to think that I fall into the latter category. If I've made the effort to get out with a camera, I hate returning home empty-handed, so I'll do whatever it takes to make sure that doesn't happen. Also, I lead photo workshops all over the UK, and when a bunch of keen shooters have been looking forward to some photo action for months, you can't simply down tools because the sky's overcast. So over the years I've developed a number of coping strategies to help me – and my



CONVERT TO BLACK & WHITE



Before (below) and after: The very act of removing colour is a great way to make the most of dreary weather
Canon EOS 5D Mark III,
12-24mm, 1sec at f/11,
ISO 200

BEFORE switching to digital capture, I always carried a second camera body loaded with b&w film, but these days life is much easier because you simply shoot in colour then convert to mono later. You need to 'see' in black & white rather than just fire away, however, because not all scenes will work without colour. Also, when converting your images to black & white, you need to do more than simply desaturate them in Photoshop otherwise you'll end up with flat, grey photographs of flat, grey scenes.

Inject some impact into your images by boosting contrast. I favour Silver Efex Pro 2 (www.niksoftware.com) for black & white



conversion and find the High Structure preset to be very effective on bad-weather shots. Perfect B&W is a cheaper alternative to Silver Efex Pro (www.ononesoftware.com).

Send us your best street-photography shot and you could receive personal tuition on how to use a Leica M from a Leica Akademie tutor



A PLACE AT THE LEICA AKADEMIE MAYFAIR

Reveal the photographer in you – follow in the footsteps of legendary photographers with the chance to carry out a photography brief using the iconic Leica M-System, and see your photographs published in AP.

Send us your best street-photography shot and you could receive the prize that starts with personal tuition on how to use the inspiring Leica M and receive advice on how to create your own 'decisive moment' from a Leica Akademie tutor.

Leica and *Amateur Photographer* have teamed up to offer three readers an exclusive afternoon at the Leica Akademie in London, on Monday 22 September. Readers will attend the Leica photography workshop, receiving personal tuition from a Leica Akademie tutor. They will then be given a photography brief – along with the loan of a Leica M camera for a week – so they can submit photographs for publication in *Amateur Photographer*.



Leica Akademie Mayfair

Inspired by the traditions of the Germany, the Leica Akademie Mayfair offers a unique collection of creative and inspirational workshops that help participants reveal the photographer in them. Open to photographers of all levels, the Leica Akademie Mayfair's one-on-one sessions and group workshops help develop skills for photographers on their creative journey.

The course

Introduction to Leica photography is an inspirational workshop that offers the opportunity to shoot with the highly desirable

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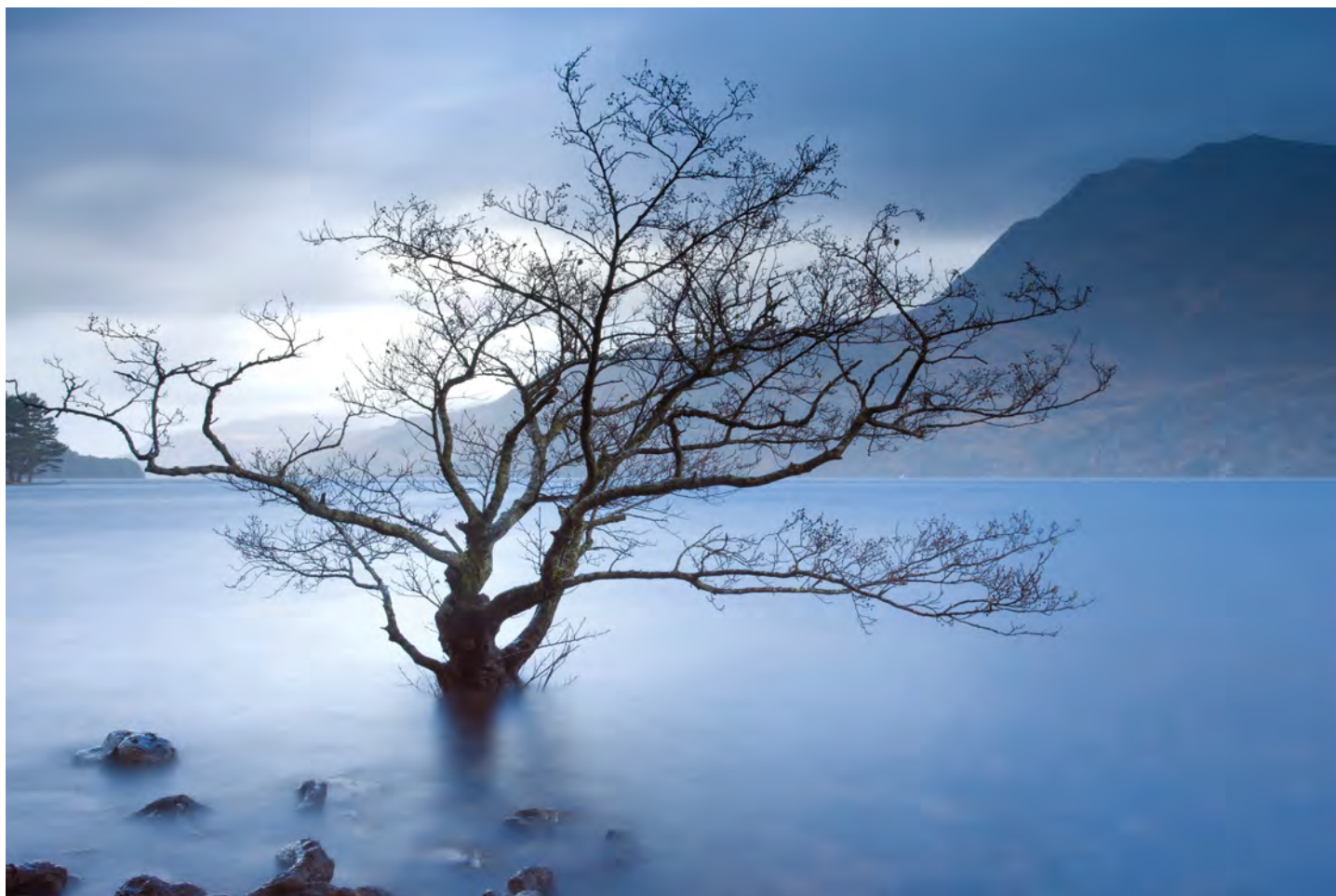
Leica M-System, 'the first and best'. The workshop is an overview of the rangefinder camera system that has captured the iconic images of our time, as well as an introduction to the 'Leica way of seeing'.

How to enter

All you need to do to be in with a chance of winning is upload your best street photography image at amateurphotographer.co.uk/leica by the closing date of 11 September 2014. The images will be judged by *Amateur Photographer* and the three winners will be contacted by email. Before you enter, please note you must be free to attend the Akademie on Monday 22 September 2014 in London. (Travel expenses not included). The Akademie workshop lasts three hours. Full terms and conditions can be found on the AP website.

For your chance to win visit **amateurphotographer.co.uk/leica**

For further information about the Akademie visit **www.leica-storemayfair.co.uk**



➤ workshop participants – make good use of undesirable weather.

It's not a case of trying to turn a silk purse into a sow's ear, but rather to seek out subjects and employ techniques that suit the conditions. More importantly, it's also about breaking down the preconceptions we have about flat, grey, damp days and seeing positives rather than negatives. Once you can do that, it's possible to produce successful images no matter how depressing the weather gets!

Here are a selection of my tips for making the most of bad weather.

Sky high

Bad-weather photography is all about the sky – the more dramatic the better. On stormy days when the sky is dark and threatening and the sun bursts through to illuminate the landscape below, you can't fail to take great shots – Mother Nature has done all the hard work for you.

In such conditions you can usually get away without using an ND grad to tone down the sky because it will actually be darker than the landscape (for a change). That shouldn't stop you using a grad to make it even darker and more dramatic than it was in reality,

Scenes like this are undoubtedly enhanced by the gloomy and atmospheric conditions of the environment
Canon EOS-1Ds Mark III, 17-40mm, 25secs at f/22, ISO 50

though – a 0.6 grad will do the trick. If the sun isn't out and the landscape is lit by the sky, you'll definitely need a grad to ensure the sky doesn't overexpose – 0.6 or 0.9 – or you can select and darken the sky during post-production. I prefer to use a grad so my shots are finished in-camera – I'd rather be out shooting than chained to a computer.

To the fore

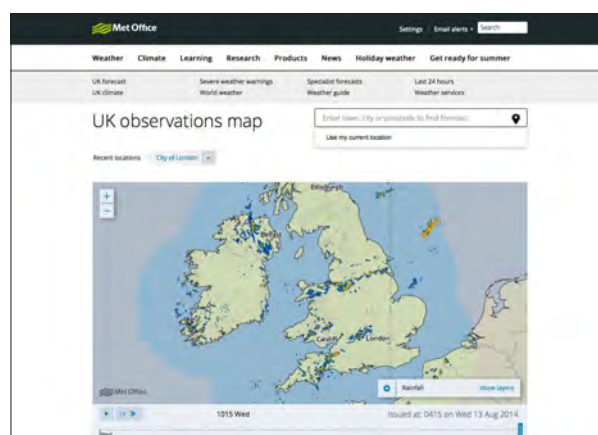
I like a good foreground, something to lead to viewer's eye into the scene and add a sense of depth and scale.

As I live by the sea, I shoot a lot of coastal views where foreground interest is rarely hard to find. On beaches there are rocky outcrops, shallow pools, sand ripples, outflow streams, driftwood, battered groynes and sea-worn boulders.

I favour my 17-40mm zoom lens for emphasising foreground. Just be aware that the wider you go, the closer you need to be to the foreground elements, otherwise it will pale into insignificance and you'll be looking for artistic excuses for all that empty space.

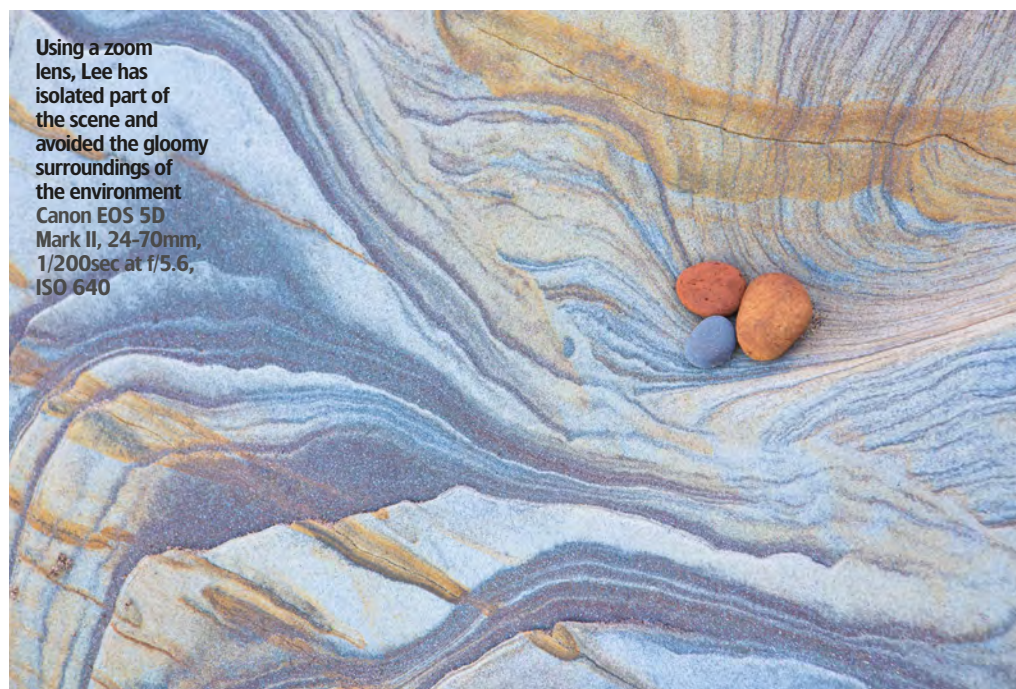


WEATHER WATCH



I TEND not to bother with too much weather forecasting and planning, and instead just take whatever I'm given and run with it. If I plan to go out for a day's photography and the weather happens to be grim, I'll choose locations and techniques accordingly, rather than giving up on the day. That's all part of the challenge – returning home with great images no matter what the weather does.

When I do check the weather I tend to use the Met Office website (www.metoffice.gov.uk). Alternatives are www.metcheck.com, www.xcweather.co.uk and the ever-popular www.bbc.co.uk/weather. They all tend to give different forecasts for the same place, so choose the one you prefer and hope for the best!



Using a zoom lens, Lee has isolated part of the scene and avoided the gloomy surroundings of the environment
Canon EOS 5D Mark II, 24-70mm, 1/200sec at f/5.6, ISO 640

scene in sharp focus, employ hyperfocal focusing so you can maximise depth of field without stopping your lens to its minimum aperture – with a wideangle lens you should rarely need to stop down beyond f/11 if you focus on the hyperfocal distance.

Get closer

Part of the problem with flat, dull weather is that the sky is usually washed out and featureless, being just an endless blanket of grey. But if you exclude the sky from the shots altogether it can't upset you, can it? In fact, while you're at it, instead of just getting rid of the sky, why not ignore wider views altogether and concentrate on details? Look for lichen on rocks, tree bark, patterns in sand, peeling paint, rusting metal and water droplets on car bodywork. The soft light you get on dull days is perfect for shooting details because contrast is low, so you won't have to deal with harsh shadows or brilliant highlights. Once you start looking, you'll find lots to photograph.

Hit the streets

The urban landscape offers great potential in bad weather. Think skeletal cranes against brooding skies, gleaming office blocks soaring to the heavens, or derelict factories looking dark and depressing [see Jeremy Walker's article on industrial landscapes in AP 6 September].

Protecting your gear

MY GEAR is carried in a Think Tank backpack that has a pull-over waterproof cover to keep the contents dry in wet weather that also acts as a waterproof groundsheet when I need to place the pack on wet ground. Wet sand is the worst as it sticks to everything, so I always carry a black bin liner with me and lay the camera bag on that. You can also hang the pack from your tripod to keep it above ground – a useful ploy in windy weather as it helps to stabilise the tripod.

Skylight or UV filters on each lens will protect the front element from windblown debris, sea spray and rain, although I don't bother with them as I almost always have an ND grad or an ND filter on my lens. If I'm not using filters I fit a lens hood to the lens I'm shooting with, to help protect the front element. A microfibre cloth is kept handy to wipe away moisture or spray.

If I'm shooting in rain, I place an Op/Tech Rainsleeve over the camera and lens to keep them dry (www.speedgraphic.co.uk). They cost about £6 for two and is money well spent. I also keep a waterproof stuff sack in my backpack, which can be quickly pulled over the camera and lens should I need it.



Get down low and move in close – that's the key.

Piers, jetties and slipways are the perfect port in a storm, creating strong converging or diagonal lines that carry the eye through the scene from front to back. In bad weather you don't need photogenic weathered boardwalks or ornate cast-iron railings, either, because dull old concrete can work just as well, especially in black & white.

To ensure you record the whole



A simple waterproof bag can work wonders if you're suddenly caught in rain

Be aware that the wider your lens, the closer to the foreground subject you will need to be
 Canon EOS 5D Mark II, 17-40mm, 0.4sec at f/22, ISO 50



Landscape maestro Michael Kenna once filled a whole book with amazing images of a power station, so surely you could manage one or two of your local industrial estate?

You can also capture evidence of bad weather in everyday urban locations – cars splashing through puddles, people taking shelter during a downpour, or trees bending in the wind.

Street scenes look great at dusk during rainy weather as the lights from shop windows and passing traffic will be reflected in the puddles and wet tarmac – a shot or two on the way home perhaps? Even on the greyest of days the sky will come out in a wonderful deep blue if you shoot just before dark, so if all else fails shoot some night images of floodlit buildings, illuminated signs and traffic trails on roads at rush hour.

Slow it down

One of the most exciting new photographic techniques to emerge in the past few years is the use of extreme neutral density (ND) filters, such as the Lee Filters Big Stopper or Hitech ProStop 10, to force long exposures in broad daylight. The

Left: This shot of an alleyway in Venice shows how reflections in the streets can add depth and interest to a mundane scene
 Mamiya C220, 80mm, 2secs at F/16, ISO 400, tripod



Lee Frost is one of the UK's best-known landscape and travel photographers, and one of the world's best-selling photography authors. To see more of his work and join one of his workshops, visit www.leefrost.co.uk

idea is that you use an exposure of several minutes rather than a fraction of a second so you can record the passing of time instead of freezing it. Clouds record as delicate streaks, water turns to milk, people and traffic disappear altogether. The effects are amazing.

Overcast weather is ideal for this technique because contrast is low and the light is nice and soft, so you can create very simple graphic images. In fact, I look forward to dull days so I can get out and play with my 10-stop ND filter. Stormy days work well too, as the sky records as layers of dark tone.

The coastline is a perfect hunting ground for suitable subjects – groynes, posts, jetties and boulders that can be contrasted against the sea and sky to produce wonderful fine-art images. The gritty urban landscape works well too – capture interesting buildings against the sky, which you can blur using a long exposure in order to contrast it against the lines and bold angles of the building.

If you only embrace one dull-day technique, make it this one – your photographic life will never be the same again!

Keep it simple

Bad weather tends to simplify the landscape, creating mysterious minimalist forms. Mist or fog is especially effective at this because it reduces visibility and masks fine detail so only the bold features stand out. This natural decluttering of a scene can result in great images, because once you start stripping away unnecessary details, getting right down to the bare bones of a subject or scene, you'll quickly realise how little is really required to create a photographic masterpiece.

Everyday features such as lamp posts, trees and telegraph poles peering out of the gloom can work well. Bridges, roads, paths and fence lines work well too, because as you look along them they slowly fade to nothing. They literally vanish, and in doing so leave the viewer wanting and wondering.

You can always use a telephoto lens to isolate parts of the scene and emphasise the effects of mist and fog, or you can perhaps even use a wideangle optic so you can include foreground interest – visibility is clear at close range but then reduces with distance.

The Long Goodbye

by Adrian Donoghue

Adrian Donoghue reveals how he created mood and added emotion to his award-winning composite image

I almost always include people in my work. An urban landscape without a 'heartbeat', to my eye, is empty and soulless; the inclusion of a person automatically creates a story. Post-processing will influence the interpretation of this story by creating mood and context, and one sure way of interrupting this process is to have technically imperfect post-production, so attention to detail is vital.

'The Long Goodbye' was the start of a series of works I have created that illustrate the theme of a 'lovers' farewell'. On this occasion, the background for the farewell is the majestic Flinders Street railway station in Melbourne, Australia. The work is a composite of six images, although the bulk of the shot is a single capture of the station taken early one Sunday morning (you can see the time on the clock).

Many previous visits to this site revealed that during the day it is scene of urban chaos, so a weekend early morning visit removed the need to clone out unwanted cars, trams and people, as well as providing a soft even lighting. My aim in this work was to highlight the emotion in the story of the departing lovers, so the bulk of my post-processing focused on creating mood, rather than adding elements. I achieved this using standard Photoshop techniques, along with a number of Photoshop plug-ins.

Create mood

To enhance the mood, I borrowed from a tried-and-tested Hollywood technique of using rain/fog and darkness to magnify the drama, giving the picture elements of a movie poster promoting a romantic story (think *Casablanca*). As well as inserting our protagonists, post-processing involved adding a night sky, creating rain at both a macro and micro level, and producing subtle street lighting.

This work has had considerable success on the Australian exhibition circuit, winning both the Australian Digital Photography Awards and the APS National Exhibition Digital Awards. It has spawned a number of sequels where our protagonists say goodbye in iconic Melbourne locations – you can view them on my internet gallery. ➔



© ADRIAN DONOGHUE

KEY IMAGES



IF YOU are interested in creating your own composite photographs, always think 'stock' photography when you're out shooting. A shot may have no artistic value in itself when viewed in isolation, but it may be the basis for a successful composite at some stage in the future so never disregard any potential subjects.

That's why when I'm out taking photographs I'm always on the lookout for interesting street photography



Adrian Donoghue

Adrian is a multiple award-winning photographer living in Melbourne, Australia. Adrian returned to photography in 2001, at the start of the digital revolution, so digital capture and digital post-processing became a seamless learning combination. His work can be found at www.1x.com/member/bassman

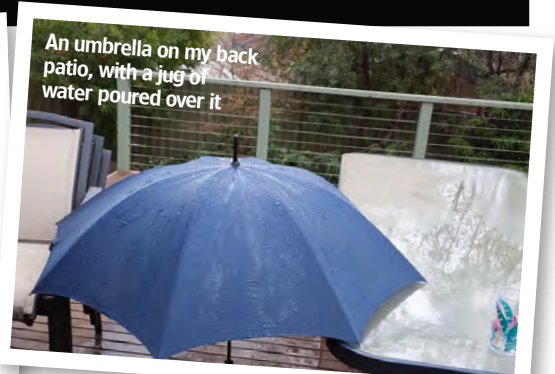


captures and generic shots of buildings, plus other material that may be useful sometime down the track when I'm feeling in a creative mood (this can often be years later).

Over time, you'll find that you build up your own personal stock library of images, so when it comes to creating your own artistic composite image you'll already have a highly organised filing system that will make this process a lot easier.



This iconic building in the heart of Melbourne is quiet on a Sunday morning



An umbrella on my back patio, with a jug of water poured over it

STEP-BY-STEP



1 Isolating the building

I wanted the focus to be on the splendour of the station, so I have cropped the building slightly and cut out the sky and intrusive background buildings. I make selections by manually tracing around the area with the Polygonal Lasso tool with a 1px feather. It's highly labour intensive, but ultimately less prone to halo effects.



2 Add sky

An appropriate dark moody sky is added underneath the cut-out building layer, but any halos will be obvious at this stage of the composite. Adding a clipping mask to the building layer, and going around the edges with a soft brush with the matching colour, will remove any obvious halos.



3 Add figures

The two lovers with their umbrellas are added on separate layers. Their sizes can be adjusted via the Free Transform tool after first clicking on the Maintain Aspect Ratio button. I use the Move tool to place the figures in a pleasing position – I have used the rule of thirds to place the main figure.



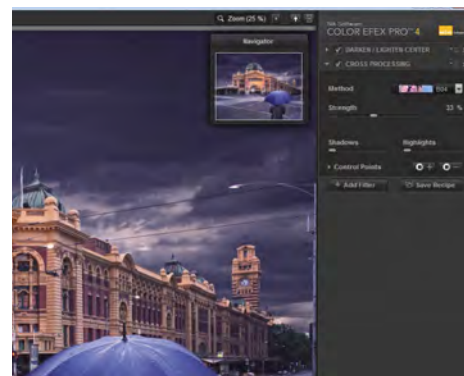
4 Adding reflections

Anticipating the rain, I have added a water reflection on the road by selectively using Flaming Pear's Flood filter plug-in and then adjusting the opacity to around 20% to produce a more subtle result. I've decided to keep the waviness and complexity at low levels to provide a more realistic look.



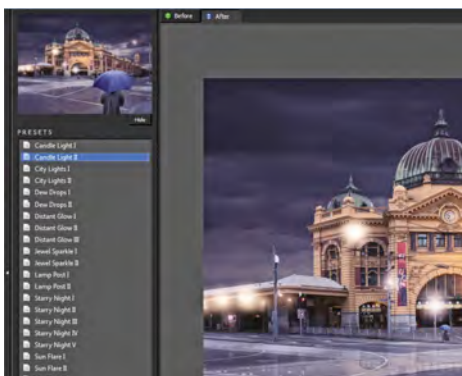
5 Creating night

I wanted to enhance the feeling of night, so I have selectively darkened the image using a Curves adjustment layer via use of a layer mask. Then, on a separate layer I have added a global light source via the use of the Gradient tool with the Radial gradient option selected.



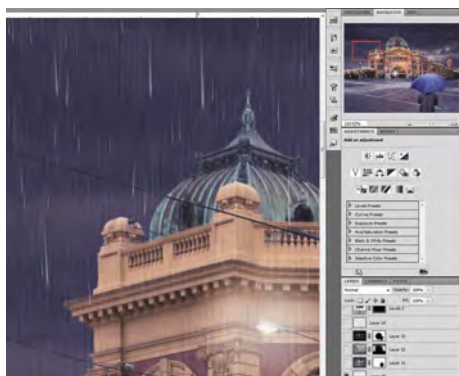
6 Colour toning

I often use surreal colour toning to enhance the mysterious mood I want to convey in my images. Here I have used the cross-processing filter found in Nik's Color Efex Pro 4 software and then applied additional colour enhancement, which can be achieved via the Brilliance-Warmth filter.



7 Switch on the lights

I was lucky that the street lights were still on when the background photo was captured. I used the Photoshop plug-in Topaz Star Effects on the Candlelight setting: this has picked up the residual glow of these lights and magnified them to give a more realistic night-time effect.



8 Here comes the rain

I add rain in a number of steps. Foreground rain is added by making a Rain Brush (visit www.youtube.com/watch?v=33py-dyHEek for more). The fine background rain is achieved by adding noise to a 50% grey solid colour adjustment layer with a vertical motion blur, and adjusting the opacity through a Hard Light blending mode.



9 Final touches

On a new layer, I add some mist via a Fog Brush, which is blurred using Gaussian Blur before the opacity of the layer is lowered for a more pleasing result. Then it's some final tonal tweaks using a Curves adjustment layer, and some selective dodging and burning on layers to finish the image off.

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1 Stephen Coyne
Cheshire 50pts

Nikon D90, 80-300mm, 1/180sec
at f/5.6, ISO 200

Stephen's stunning shot taken at Erg Chebbi, on the edge of the Sahara Desert, was a clear winner for the judges. The sun was just setting over Morocco and thankfully Stephen was there to capture this beautifully composed image. The figures in their striking garb are excellent elements



2 Sirsendu Gayen
India 49pts

Nikon D80, 1/250sec at f/9, ISO 125

While Stephen's image was the judge's favourite, Sirsendu's golden shot certainly gave it a run for its money. There's a lot to love in this image, such as its simple composition, the minimal detail and the stunning rays of light bathing the scene in warm tones. It's a truly dreamy shot and more than worthy of second position





3

3 Sven Roden Northamptonshire 48pts

Nikon D700, 10-24mm, 182secs at f/16, ISO 100, ND grad, ND filter, tripod

Sven has communicated the bitter winter cold in this image of Normanton Church in Rutland by using ND filters and a slow shutter to essentially 'freeze' the icy water



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LANDSCAPES AT DAWN & DUSK

There were some wonderful images for APOY round 5. We reveal the top 30 for **Landscapes at Dawn & Dusk**

Stephen Coyne, from Scholar Green in Cheshire, is the winner of round 5, Landscapes at Dawn & Dusk, of APOY 2014. Stephen will receive an Olympus OM-D E-M10 with a 14-42mm EZ Pancake zoom, a 45mm f/1.8 portrait lens, a 40-150mm zoom, a 9mm fisheye lens, a macro adapter and a street case in which to carry it all. That's a total retail price of £1,200.

The E-M10 has a 16.1-million-pixel, four thirds-sized CMOS sensor and a TruePic VII image-processing system. The 1.44-million-dot EVF displays a 100% field of view and has a 120fps refresh rate.

The 14-42mm EZ Pancake zoom lens is a slim and compact optic that is equivalent to a 28-84mm lens in the 35mm format. The 45mm f/1.8 portrait optic is ideal for low-light people shots without flash, while the 40-150mm zoom has high-speed AF and is optimised for movies and stills. The 9mm fisheye lens is ideal for capturing wideangle scenes.

Our second-placed winner is Sirsendu Gayen, from West Bengal in India. He will receive an Olympus Pen E-PL5 camera plus a 14-42mm and 40-150mm twin-lens zoom kit worth £500.

The E-PL5 offers serious image quality with its powerful 16.1-million-pixel sensor and a new OM-D component in the TruePic VI image processor. The camera has lightning-fast autofocus, a touch-sensitive LCD screen and full HD video.

Sven Roden, from Kettering in Northamptonshire, takes third place in this round. He wins an Olympus Stylus SP-100EE Ultra Zoom camera, with an impressive 16-million-pixel sensor and 3in LCD screen. The camera includes a handy autofocus lock so you need never lose a shot due to fuzzy focusing. The camera features a 50x optical Ultra Zoom lens with a focal length ranging from 24mm to 1,200mm, and built-in Dot Sight to make it easier to focus on subjects.

The 2014 leader board

Angela Nelson and Dan Deakin are still holding strong in the top two positions. Due to an error in last month's scoring, Aaron Bennett's points have been recalculated and he now finds himself in third place. Thom Corbishley, placed 30th in this round, joins the leader board in tenth.

1	Angela Nelson	135pts	6	Jevgenijs Scolokovs	102pts
2	Dan Deakin	123pts	7	Farid Sani	100pts
3	Aaron Bennett	112pts	8	Gerard Sexton	98pts
4	Mark Helliwell	108pts	9	Bertrand Chombart	90pts
5	Sigita Playdon	107pts	10	Thom Corbishley	83pts

4 George Digalakis Greece 47pts

Nikon D700, 17-55mm, 1/60sec at f/2.8 + f/2.5, ISO 100

This blend of two shots, titled 'Reflections', is a richly atmospheric scene that benefits from dynamic light and a sturdy composition

5 Chris Gin New Zealand 46pts

Canon EOS 7D, 10-20mm, 30secs at f/8, ISO 200, 10-stop ND filter

Chris has utilised the archway in the foreground to give this image depth and hold his distant subject within the frame

6 Eric Begbie Stirling 45pts

Nikon D800E, 24-70mm, 1/2000sec at f/8, ISO 400

Shooting into the sunrise has given this scene, taken at Loch Leven in Kinross-shire, a wonderfully idyllic aesthetic

7 Derek Hansen Kent 44pts

Canon EOS 5D Mark II, 17-40mm, 1/6sec at f/13, ISO 100

This church in Fairfield, Kent, is a popular subject for photographers and Derek has opted to use a wide optic to give the building a larger context

8 Michael Kiely Berkshire 43pts

Canon EOS 60D, 70-200mm, 1/640sec at f/5.6, ISO 100

Michael took this image during dawn light and has made excellent use of the sun's golden rays, which have rendered the birds in silhouette

9 Fearghal Breathnach Ireland 42pts

Canon EOS 550D, 10-22mm, 15secs at f/16, ISO 100

By shooting from a low angle, Fearghal is able to draw the viewer closer into the scene

10 Stuart Hall Pembrokeshire 41pts

Nikon D300, 12-24mm, 0.5sec at f/22, tripod

This dramatic location has been shot from just the right angle in order to include, and balance, the various competing elements in the scene

11 Bec Wolf Berkshire 40pts

Nikon D610, 70-300mm, 1/125sec at f/7.1, ISO 320, ND soft grad, tripod

This is a unique take on the brief. Bec has shown that the dawn and dusk theme need not be about huge atmospheric vistas

12 George Taylor Nottinghamshire 39pts

Olympus OM-D E-M1, 7-14mm, 1/200sec at f/9, ISO 100

George has shot this location at the right time – the disappearing sun has provided a beautiful warm light and strong shadows

13 Alex Rosen Lincolnshire 38pts

Nikon D800, 16-35mm, 1/5sec at f/11, ISO 100

This image was taken at Flakstad beach, Lofoten Islands, Norway. Scandinavian locations can provide great shots

14 Renato Granieri London 37pts

Nikon D800, 70-200mm, 200secs at f/6.3, ISO 400

The setting sun has provided a fantastic backdrop to this quiet scene

15 Alf Bailey Merseyside 36pts

Nikon D800, 14-24mm, 1/2000sec at f/8, ISO 140

The thick fog in this North Wales location has diffused the light and stripped the scene down to its most basic details and shapes

16 Adam Petto West Sussex 35pts

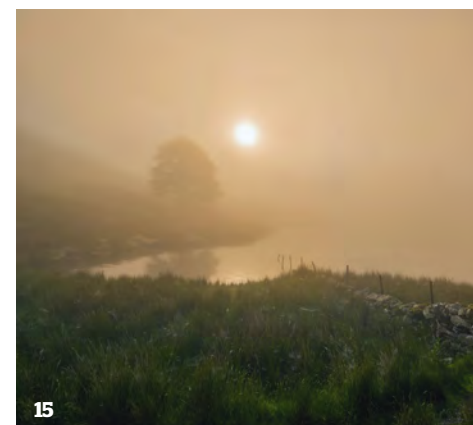
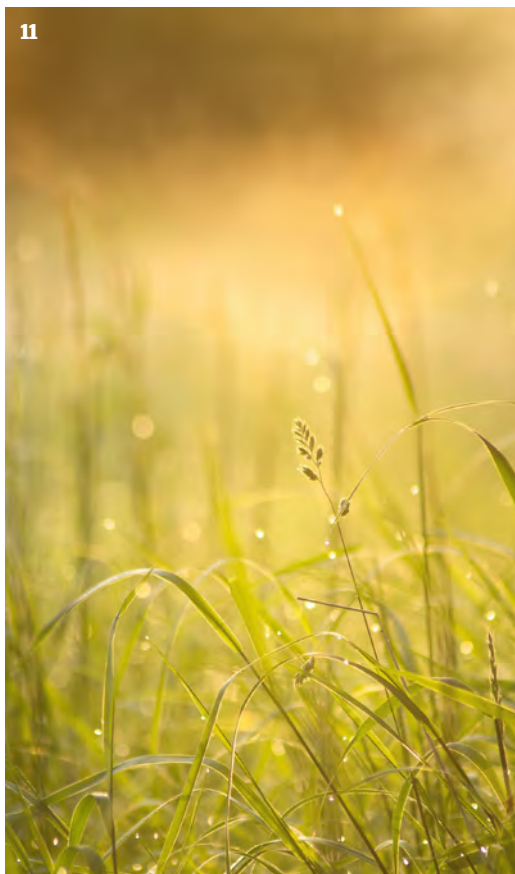
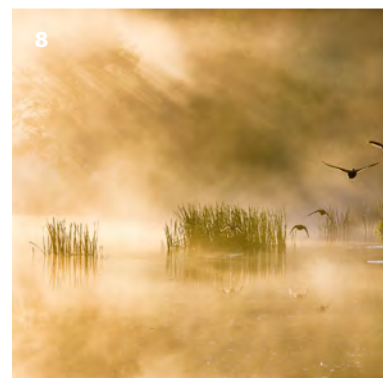
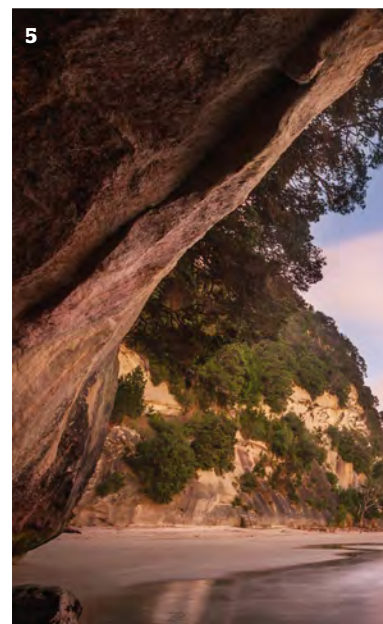
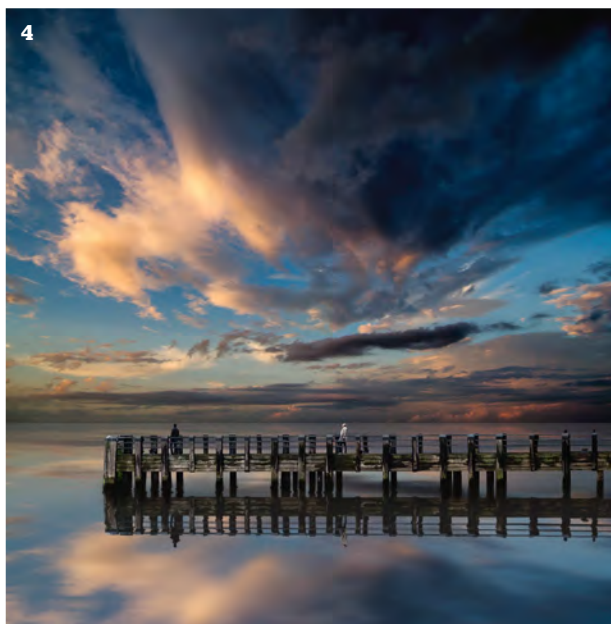
Canon EOS 6D, 20mm, 1/30sec at f/16, ISO 200

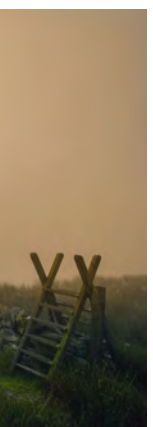
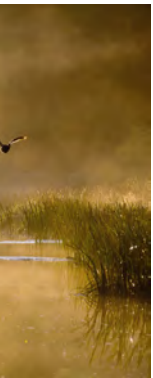
By setting himself up in this prime position, Adam has achieved a dazzling starburst effect

17 Adrian Mills France 34pts

Pentax K-5, 12-240mm, 137secs at f/13, ISO 100

This is a melancholic view of Brighton's West Pier bathed in the day's dying light





18 Farid Sani Iran 33pts

Olympus OM-D E-M5, 9-18mm, 1/40sec at f/9, ISO 400

Farid has used the people on the left to give the sweeping vista of daisies a sense of scale

19 Andrew Hayward-Wills London 32pts

Canon EOS 5D Mark II, 17-40mm, 30secs at f/14, ISO 100, ND grad, soft grad

Using an ND filter and soft grad combination, Andrew has captured a tonally and exposure-balanced view of a London scene

20 Christopher Day Warwickshire 31pts

Canon EOS 6D, 24-100mm, 1/6sec at f/9.5, ISO 100

Christopher's use of negative space and minimal detail in the sky has meant that our attention remains firmly on the subject of the windmill

21 Charles Spencer North Yorkshire 30pts

Olympus E-30, 11-22mm, 0.6sec at f/11, ISO 200

The saturated colours of this landscape are a wonderful evocation of coastal atmosphere

22 Marino Reljica Kostic Croatia 29pts

Olympus E-420, 70-300mm, 1/250sec at f/5, ISO 100

Rough seascapes are always a sure-fire way to capture exciting and engaging photographs

23 Sigita Playdon Ireland 28pts

Canon EOS 6D, 17-40mm, 8secs at f/16, ISO 100

On the opposite end of the scale to Marino's entry, we find a quiet and reflective scene

24 Mark Helliwell Cheshire 27pts

Nikon D300, 10-20mm, 20secs at f/16, ISO 200

Mark has chosen an unconventional angle and subject to lead the viewer's eye into the distance

25 Javier Martinez Moran Spain 26pts

Nikon D7000, 11-16mm, 30secs at f/14, ISO 400, tripod, 10-stop filter, tripod

A stunning sunset at Albufera, a freshwater lagoon and estuary on the Gulf of Valencia

26 Kate Ferris Isle of Lewis 25pts

Nikon D50, 135mm, 1/500sec at f/5.6

In contrast to a lot of the other entries in this round, Kate has chosen to capture a more subtle light in this image of members of a canoe club from the Isle of Lewis

27 Richard Sheppard Worcestershire 24pts

Olympus OM-D E-M5, 45mm, 6secs at f/8, ISO 200

Richard has captured two interesting elements within this scene: the milky sea on the right and a couple sitting next to a fire on the left

28 Alan Warriner Tyne & Wear 23pts

Canon EOS 50D, 50mm, 1/3sec at f/16, ISO 100

This is a great example of how to break the rule of thirds. By placing his subject dead centre, Alan has used the dip in the hill as a frame and the sky above as a beautiful background

29 Mark Ackland Wiltshire 22pts

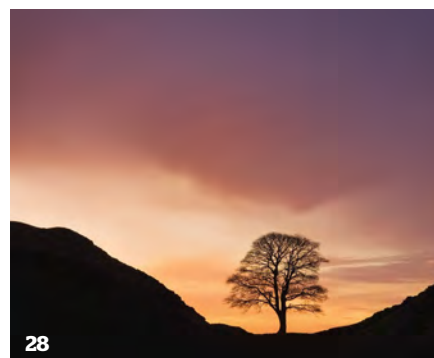
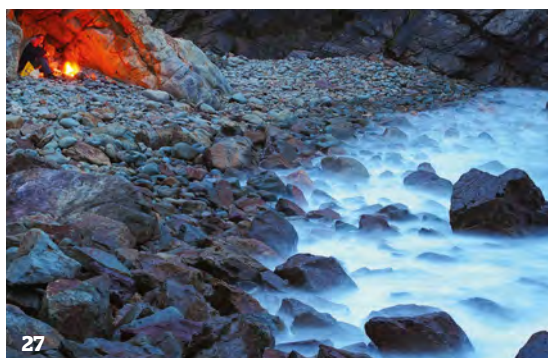
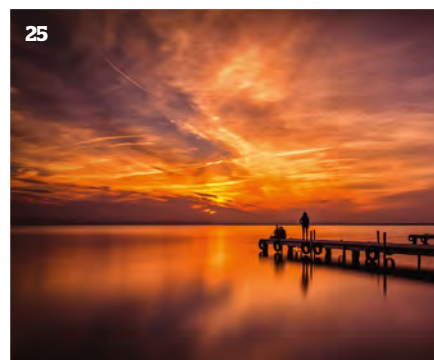
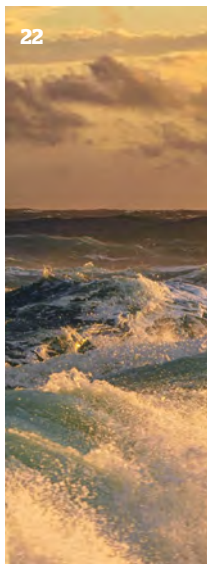
Canon Digital IXUS 85IS, 1/800sec at f/2.8, ISO 80

This image was taken at dusk as Mark was passing by ship under the Oresund Bridge, between Denmark and Sweden. The silhouetted bridge is a towering and imposing element

30 Thom Corbishley Cambridgeshire 21pts

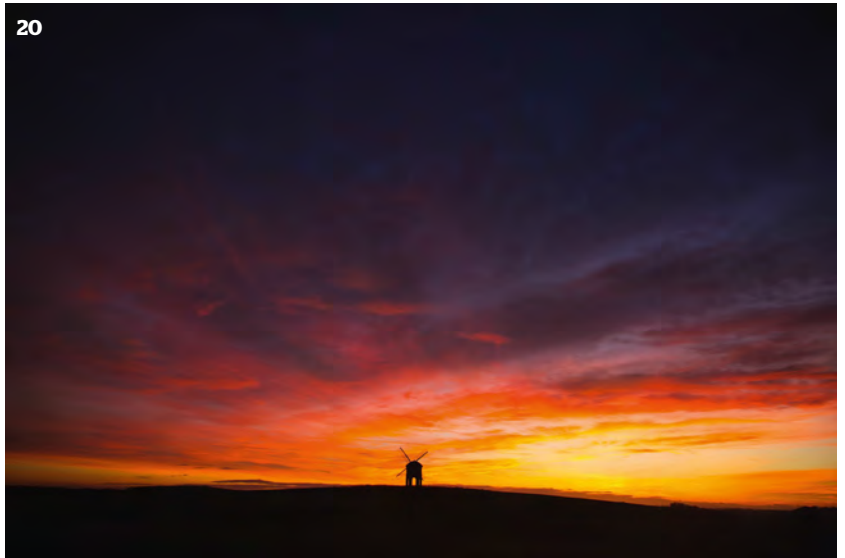
Canon EOS 60D, 50mm, 1/800sec at f/1.8, ISO 100

To wrap up this round of APOY, we have a bare-faced attempt to appeal to the judges' humour. Clearly, it worked.

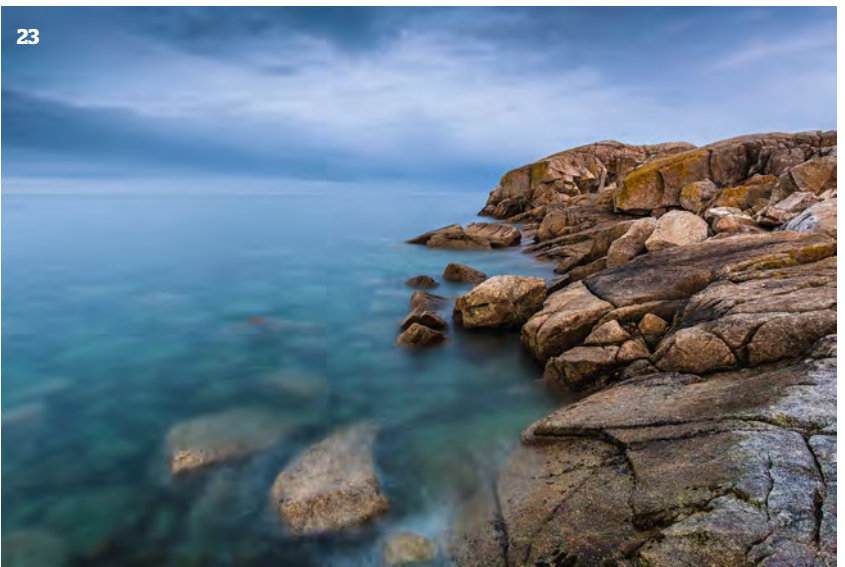




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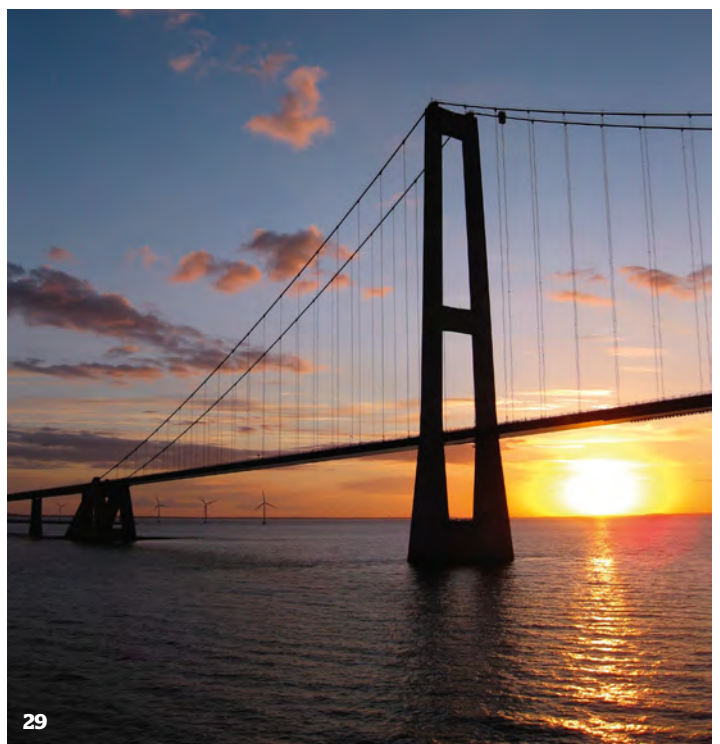
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Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems



AFTER

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How to saturate the colour

According to T Swaroop, this photograph was taken at the Hindu Holi festival of colours. Celebrated throughout India, revellers play with powdered paints – daubing it on their friends and relatives. This is a great photograph that captures the moment perfectly, using a good shooting angle combined with good timing and composition. The original was slightly dark, but after a few modifications revealed a vibrant, lively image.

BEFORE



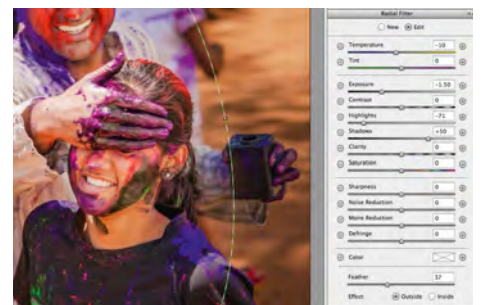
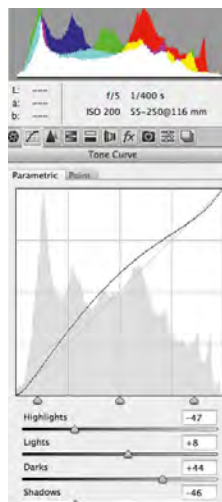
1 Lighten the photo

I cropped the image to focus attention on the man and the young woman. Then I warmed the colour temperature slightly and increased the Exposure to lighten the image, dragging the Shadows slider to the right to bring out more detail. You will notice that I also boosted the Contrast and Vibrance to increase the colour saturation.



2 Tone curve adjustment

Increasing vibrance or saturation is one way to boost colours in an image, but you can also do this using a Tone Curve panel adjustment. Here, I adjusted the parametric sliders and zone control sliders above to create the curve shape shown here, which added more contrast and colour.



3 Add a radial filter

Lastly, I added a Radial Filter adjustment, set to Outside mode to selectively darken the outer areas using a negative Exposure, combined with a negative Highlights and positive Shadows adjustment. I dragged the handles and adjusted the Feather amount to achieve the desired adjustment effect.

How to centre an image

ROB PRICE writes that he took this photo as the *Flying Scotsman* steam train arrived at York railway station. He explains that 'while some people were taking pictures of the train, I was interested to see the impact of this iconic engine on bystanders'. The steam in this photograph certainly adds plenty of atmosphere, and I particularly like the three figures in the foreground and the lady's facial expression, presumably covering her ears due to the noise of the train.

BEFORE

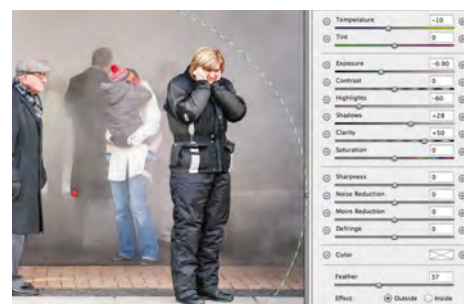


1 Crop the photo

The first step was to crop the photograph. I wanted to remove the distracting figure on the right and focus attention on the three people in the foreground. As I adjusted the crop I aimed for an even amount of empty space either side, and used the Straighten tool to level the photo.

2 Basic panel adjustments

I lightened the image by increasing the Exposure setting and adding more Contrast, since the steam softened the contrast in the original scene. I also fine-tuned the Whites and Blacks sliders to help boost the contrast, and added a small amount of Clarity.



3 Add a radial filter

I used the Radial Filter to add the radial adjustment shown here, which was set to affect the Outside region. I reduced the Exposure and increased the Clarity, combined with a negative Highlights adjustment to help bring out more texture in the steam. I also applied a cooling temperature adjustment to the selected area.



Radial Filter adjustments in Camera Raw

BOTH techniques described here made use of a Radial Filter adjustment to focus attention. The Radial Filter is a new feature for Camera Raw 8 and Lightroom 5, and allows you to apply radial adjustments similar to the way you could previously apply graduated filter

adjustments in Camera Raw. One of the great advantages of this new tool is the way you can apply graduated vignette-type adjustments that aren't centred in an image. You have lots of sliders to play with and can also choose to apply the adjustment inside or outside the radial adjustment area.



Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com



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Lumu iPhone lightmeter

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Andrew Sydenham tests a new lightmeter designed to work in tandem with your iPhone

At a glance

- Accurate light meter
- Elegantly designed app
- Plugs into iPhone's headphone jack
- Included leather case and lanyard

ONE OF the many great things to be brought to life thanks to crowd-funding website Kickstarter is the Lumu iPhone lightmeter. Achieving the project goal 12 times over, there is clearly a demand for this product. The Lumu lightmeter plugs into the headphone jack of an iPhone and, via the free iOSs Lumu app, gives users the correct exposure reading for aperture and shutter speed at a given ISO setting, and an illuminance light level reading in lux, foot-candles or EV. It is available in white or black with a leather case reminiscent of one from a Weston Invercone, while the lanyard has a socket for the mini-jack plug to protect it from damage and loss.

Made from CNC-milled high-grade aluminium, the Lumu will clearly last well if looked after, and it requires no battery as it draws its power from the sound circuit of the iPhone. If you need to calibrate for your camera or against your existing meter, scales are accessible in the settings menu and can be saved for future use.

Verdict

Tested against our studio reference meter, the Sekonic L-478DR LiteMaster Pro, the Lumu gave consistent and accurate results matching to within 3/10 stop across the range. With its built-in diffusion dome, the Lumu will not give you reflected light readings or measure flash from studio heads or flashguns, but once attached to the iPhone it is so elegant and functional you won't want to return it to its case.

Lanyard and case

The mini-jack socket on the lanyard holds the Lumu safely in place around your neck, while the case can be mounted on a standard camera strap for permanent storage.

Aluminium housing

Housed in a high-grade aluminium unibody, there are no moving parts to damage – and it looks great too.

Lumu app

Downloadable free from the Apple App Store, this is the control centre for all the Lumu's functions.

Amateur Photographer
Testbench
Recommended
★★★★

ALSO CONSIDER

Gossen Digisix 2

£150. www.gossen-photo.de

The Gossen Digisix 2 is a standalone 7 x 5cm digital exposure meter with analogue settings that is small enough to sit on a camera hotshoe with the optional mounting clip and offering an ambient light measuring range of 0-18EV.



Pocket Light Meter

Free. www.pocketlightmeter.com

Pocket Light Meter is an iPhone app that uses the phone camera as a lightmeter – the first app to offer light metering to iOS devices. It now has improved low-light performance, but the lux and foot-candle conversion facility has been disabled.



Luxi

\$29.95 (around £18). www.esdevices.com

The Luxi is a diffusion dome that fits over your iPhone's front-facing camera. When used with the free Luxi app, or another app such as Pocket Light Meter, it gives incident light readings without the need for expensive hardware.



Out now

Expert reviews of the latest kit to look out for

CyberLink PhotoDirector Android app

● Free ● www.cyberlink.com

AVAILABLE for free from the Google Play Store, PhotoDirector is a relatively comprehensive photo editing and management software for Android devices, and includes a host of filters and common editing features. Using its intuitive interface, it's easy to make fine adjustments to settings such as image saturation, sharpness, tone and exposure. Correcting white balance using PhotoDirector produces more accurate results than I've found on many other apps, as you can use the Eyedropper

tool to select a white area in the image. Some of the fancier features include smart object removal and selective skin smoothing, which can help you to produce far more realistic results than automatic options you'll see with features such as 'beauty shot'.

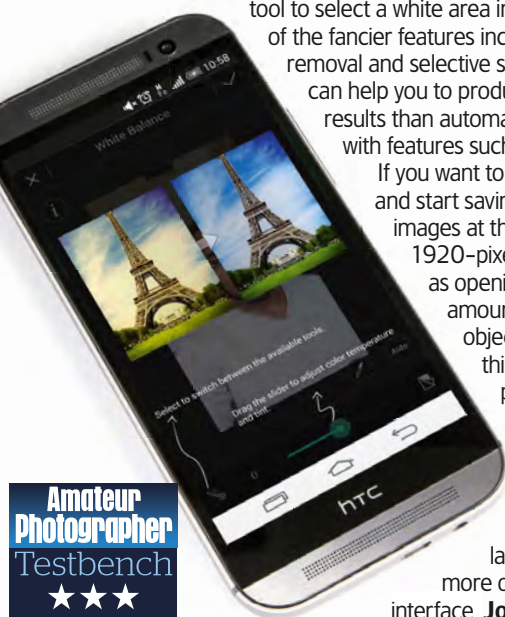
If you want to get rid of the ads and start saving and working on images at the premium 2560 x 1920-pixel resolution, as well as opening up an unlimited amount of removable

objects, the full version of this app is available for purchase from £2.99.

The app shines best on Android tablets where the layout and editing can take place on a

larger screen with a more open

interface. **Jon Devo**



MindShift Gear Filter Nest

● £41 ● snapperstuff.com

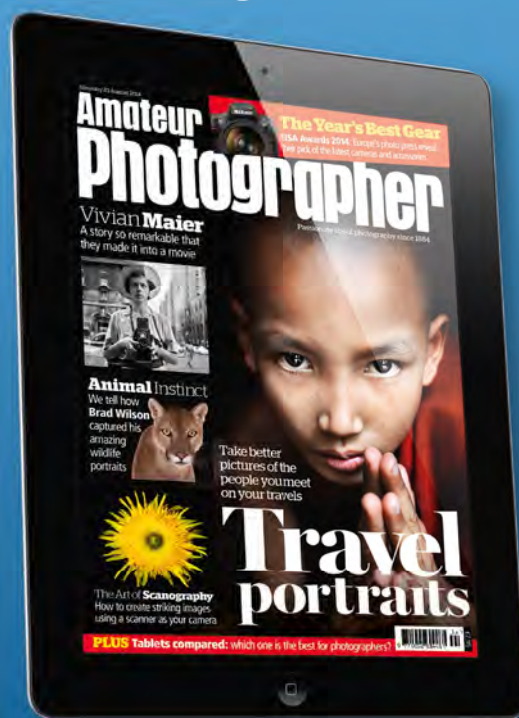
DESIGNED to hold eight circular filters, the MindShift Gear Filter Nest has a very neat design. A soft padded pouch with a Velcro flap helps to keep the filters clean and dust-free, without the need for the plastic cases that come with filters. A zipped external case offers more substantial protection from knocks and scrapes. The fingerloops on the zips makes the case easy to open in the cold or when wearing gloves, and a belt loop is useful for attaching to a belt or the strap of a camera bag.

Overall, the Filter Nest is a neat little filter case, but you can't help but think that MindShift has missed a trick by not making it big enough to accommodate Cokin P-series square filters. **Richard Sibley**



Amateur Photographer

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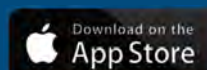


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Tested

Nikon D800E
Nikon D810
Sony Alpha 7R



Clash of the titans

The **Nikon D810** takes on the **D800E** and **Sony Alpha 7R** in a 36-million-pixel, full-frame shootout, to see which offers the best image quality. **Andy Westlake** reports

Photographers are obsessed by resolution. Camera makers bombard us with adverts proclaiming how their latest models have more pixels for higher image quality, and lens tests hail ever-increasing levels of sharpness. This is exacerbated by our ability to zoom into our image files and view them at pixel-level detail; it's like being able to make huge prints of every single picture we take, then look at all the finest detail in close-up. No matter how much detail we can currently record, we still seem

to crave more and more.

Traditionally, ultra-high resolution has been the preserve of the medium-format market, and it still just about has the edge. The latest Sony sensor used in cameras like the Pentax 645Z offers 51.4 million pixels, with impressive low-light performance. But this camera costs £7,700 with the basic 55mm f/2.8 lens, and by medium-format standards this counts as affordable.

For enthusiast photographers in the market for a high-resolution camera system, the latest

generation of full-frame models offers the most enticing prospect. Not only are the cameras somewhat more realistically priced (although still pretty expensive), but they also attain seriously impressive resolutions. Top of the tree now are three cameras with 36-million-pixel sensors, which capture the highest possible detail by foregoing the optical low-pass filter (OLPF) traditionally used to suppress image artefacts such as aliasing and moiré. These are the new Nikon D810, its predecessor the Nikon D800E and the Sony Alpha 7R.

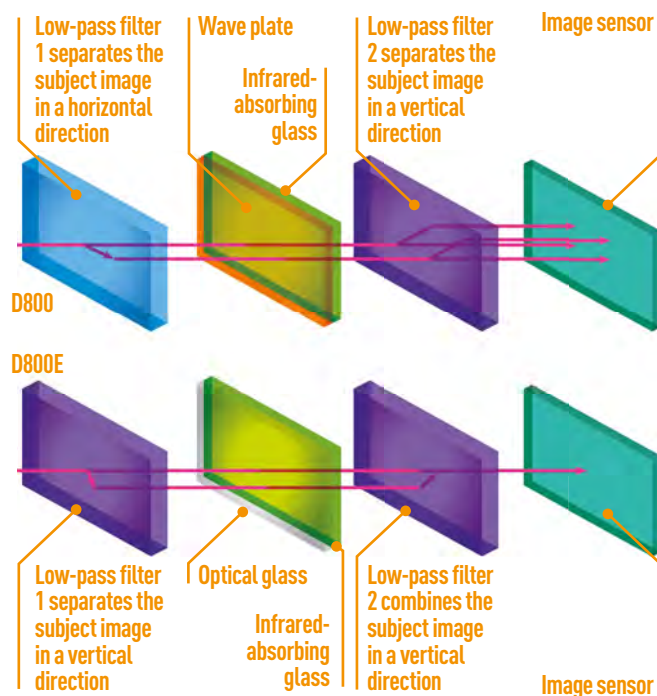
The D800E is something of an oddity. Rather than having no low-pass filter, its anti-aliasing effect is 'cancelled'. How this works is explained in more detail on page 47, but in effect, it means that some residual blurring may still occur. In principle, then, the D810 could offer even sharper images.

In this test, I'll be comparing the three cameras to see what, if any, image-quality differences exist between them. I'll also be looking at new features in the D810 that should help it produce the sharpest possible pictures, and comparing the very different handling of the Nikon DSLRs against the Sony Alpha 7R compact system camera.

In a way, this isn't just a camera comparison, but rather a battle



OPTICAL LOW-PASS FILTERS



THERE has been a trend recently for camera manufacturers to remove the optical low-pass filters (OLPFs) from cameras, with Nikon leading the charge. To understand why this is occurring, we need to know what these filters do.

The OLPF slightly blurs the image projected by the lens onto the sensor, to remove any details that are finer than the sensor is capable of recording correctly, otherwise the image will be prone to various artefacts (aliasing and moiré). Aliasing occurs when fine details are interpreted in an incorrect way, often resembling a maze pattern. Moiré refers to the bands of false colour that can occur in images with fine repeating patterns, such as fabrics or brickwork.

However, with increasing pixel counts there comes a point where the benefits of the OLPF diminish. This is because various forms of image blurring, including unavoidable lens optical aberrations, serve much the same purpose. If the lens can't resolve enough detail to induce these artefacts in the first place, there's no point in blurring an already imperfect image further.

How they work

An optical low-pass filter consists of a thin layer of lithium niobate, which splits light rays into two

according to its polarisation (known as birefringence). The degree of separation of the resulting rays is defined by the thickness of the layer.

In most cameras the light is passed through two layers, one that splits the light rays vertically with the second splitting them again horizontally, to give slight (but controlled) blurring. The stronger the effect, the lower the risk of moiré, but this comes at the expense of image detail.

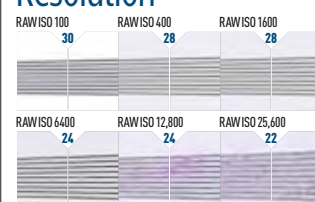
What about the D800E?

With the D800E, the OLPF is 'cancelled'. This is because the D800E exploits a strange property of birefringence: light rays that have been split according to polarisation can be almost perfectly recombined using a second filter of the same thickness, but orientated in the opposite direction. On the D800E, the first stage of the OLPF splits the light rays into two, and the second stage puts them back together again.

This has allowed Nikon to produce the D800 and D800E, with the only change between them being the front stage of the OLPF. Nikon could then test whether photographers would accept cameras without OLPFs. As both models have been replaced by the OLPF-free D810, the D800E probably sold better than expected.

Our graphs

Resolution



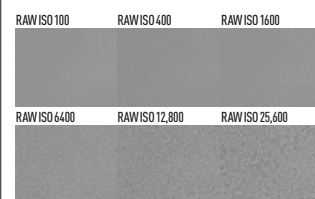
By photographing a resolution chart of converging lines, we can test the resolving power of a camera. We mark the point where the camera can still resolve all the lines of the chart. The value given is in l/ph (lines per picture height).

Dynamic range



To test the dynamic range, we photograph a backlit chart consisting of a series of semi-opaque, neutral patches. Software then reveals precise dynamic range at each ISO sensitivity, based on how many of the patches can be seen.

Noise



To study the noise produced, we set the camera's metering to spot and photograph a grey card. Shooting the range of ISO settings reveals how noise is handled for both in-camera JPEG and raw files. Images are shown at 300dpi at 100% magnification.

Amateur Photographer



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between the old and the new. The old guard is represented by Nikon, a company that has been making SLRs for over 50 years. Indeed, the D810 can trace its lineage back to the 1959 Nikon F, using basically the same lens mount and through-the-lens viewing via a mirror and pentaprism. Everything else around the camera has changed, of course, but ultimately the D810 is based on a film-era concept.

In contrast, Sony is the young upstart. It's an electronics company that never had any interest in film, and only started making cameras with the transition to digital. However, it has now been making cameras for more than 15 years, and has therefore built up plenty of expertise (especially after acquiring Konica Minolta in 2006). And while the Alpha 7R may look superficially like a DSLR, it's entirely a product of the digital age, with full-time electronic viewing and a strong emphasis on video.

Nikon D800E

● £2,899 RRP ● £2,300 street price

Announced in February 2012, the D800E is a variant of the D800 with its OLPF 'cancelled'



1 Front command dial 2 PC/remote release sockets 3 Fn button 4 Exposure mode button 5 On/off switch 6 Top-plate status LCD 7 Hotshoe mount 8 D-Pad/AF area selector 9 Locking drive mode dial 10 Live view button 11 Rear command dial

WITH its weather-sealed, magnesium-alloy body, large optical viewfinder and sophisticated autofocus system, the D800E is a big beast. It weighs 1kg without a lens and 1.9kg with a 24-70mm f/2.8. Add telephoto and wideangle zooms and the weight and bulk increase rapidly. Only committed photographers will be happy to carry this much kit around all day.

Nikon has been making SLRs for many years, and the D800E uses much the same basic control layout as the F5 35mm film SLR from 1996. It's been tweaked and refined over many generations, and almost every key photographic control is at your fingertips and changeable with the camera to your eye.

Autofocus is a phase-detection system with 51 points, which cover a wide area of the frame. It's fast and accurate, and capable of tracking moving subjects during continuous shooting. But it's inherently not as accurate as the Alpha 7R's contrast method.

The D800E uses Nikon's F mount, and is fully compatible with a vast range of lenses dating back to 1977 (even older lenses can be used with some modifications). The current range of Nikkor lenses is

huge, ranging from extreme wideangle to ultra-telephoto focal lengths, and including such exotica as three perspective control (tilt-and-shift) lenses. Overall, it's rivalled only by Canon's EF-mount line-up for versatility.

Among that line-up are some standout performers, such as the still-unrivalled 14-24mm f/2.8G ultra-wide zoom and the excellent 70-200mm f/2.8 VR II fast telezoom lenses. Those who want to travel a bit lighter are catered for by a range of premium f/4 image-stabilised zooms. For anyone willing to look beyond Nikon's own lenses, plenty of third-party options are on offer, including premium manual-focus primes from Zeiss, and Sigma's stunning recent 35mm f/1.4 and 50mm f/1.4 Art primes.

Nikon also has one of the most comprehensive lighting systems, with a range of flash units with different maximum power outputs (and price tags). One nice feature of both the D800 and D810 is that their built-in flash units can be used as wireless commanders for off-camera flash, which simplifies setting up flashguns for supplementary lighting in the field.

Nikon D810

● £2,699 RRP ● £2,600 street

Nikon's latest DSLR has evolved from the D800E, with the OLPF removed entirely



1 Bracketing button 2 Customisable movie-record button 3 Metering mode button 4 Drive mode dial locking button 5 Revised AE-L/AF-L button 6 3.2in, 1.2-million-dot screen 7 'i' button

THE D810 is an evolution of the D800 design, and while the main spec is similar and the body design almost identical, it has a number of not-so-obvious changes that should help improve the image quality over that of the D800E. The base ISO is reduced from 100 to 64, which means the sensor can capture more light, with cleaner-looking images with smoother colour gradations the result. In addition, the sensor has no OLPF, whereas the D800E's is 'cancelled', so the D810 has the potential to produce slightly sharper images.

The mirror and shutter mechanism has been refined to reduce vibrations, and therefore minimise any blur induced by the camera's mechanics. A very noticeable benefit is that the D810's shutter is much quieter than the D800's, making it more discreet for shooting in noise-sensitive situations.

This is taken a step further in live view or mirror lock-up mode, with an optional electronic first-curtain shutter. Rather than starting the exposure using the first shutter curtain, it's instead initiated electronically, eliminating the slight (but sometimes visible) blur that

can be induced merely by the shutter opening.

To get the most out of any high-resolution camera sensor, accurate focusing is essential. For landscape and still-life work, this often means using live view on a tripod. The D810 has a much-improved live view magnification compared to the D800E, with a visibly more detailed view that makes accurate focusing easier (as the sensor no longer skips horizontal lines in magnified view).

Another useful feature is the split-screen magnified live view, which allows you to look at two areas of the image simultaneously. This helps with such things as assessing depth of field, or levelling horizons with suitable subjects.

The camera's control layout has also been refined, with a few noticeable improvements. The AE-lock button is easier to operate (as the metering collar switch that surrounds it on the D800E has been removed), and it's now possible to assign ISO to the red movie record button, so it is more accessible with the camera to your eye. These don't improve image quality directly, but make it easier to capture the images you want.

Sony Alpha 7R

● £1,699 RRP ● £1,600 street

Sony's Alpha 7R is a 36.4-million-pixel compact system camera with no OLPF



1 AF assist lamp 2 Front command dial 3 Rear SD card slot opening 4 EVF dioptre control 5 Movie record button 6 Hotshoe mount 7 Rear command dial 8 Exposure compensation dial 9 Playback zoom button 10 Lens release button 11 Quick menu

THE ALPHA 7R is a small but solidly made camera, with angular lines and a prominent central viewfinder hump. This houses the 2.36-million-dot OLED electronic viewfinder, which gives a view just as large as the D810's optical viewfinder. It can preview your exposure before you shoot, and display a live histogram to help judge over or underexposure.

The Alpha 7R's contrast-detection autofocus may not be as fast as the phase detection used by DSLRs, especially in low light, but it is unerringly accurate and the focus point can be placed anywhere in the frame with no loss of reliability. This is important, as even slight misfocusing can negate the advantage of having all those pixels.

The small, sharp-edged body is peppered with buttons and dials. Some of the control positions are awkward to reach and activate, including the movie-record button and top-plate dials for shutter speed and aperture. Overall, the Alpha 7R feels relatively unrefined, as if Sony hasn't quite yet decided how its cameras are supposed to fit in the hand and work. This isn't to say that the Alpha 7R is unpleasant to use, though. In fact, once you've set up

its many configurable controls, it's a very capable camera. But it's not as engaging as similar-sized models from Olympus and Fujifilm.

The Alpha 7R uses a new range of FE lenses, currently consisting of a pair of superb Zeiss primes (35mm f/2.8 and 55mm f/1.8), and two image-stabilised zooms (24-70mm f/4 and 70-200mm f/4). All have relatively small maximum apertures, which makes the system more portable than a similar full-frame DSLR set-up.

This limited native range is offset by the Alpha 7R's adaptability to all kinds of lenses. Sony makes the LA-EA4 adapter for Alpha-mount lenses, and third-party adapters allow the use of a huge range of other optics. If you have a set of old lenses in a long-obsolete mount – Canon FD, Olympus OM, Minolta MD or the like – the Alpha 7R may be just the thing to resurrect them.

The Alpha 7R's small size makes it less obtrusive when photographing people. Also, the ability to use the tilting screen as a waist-level finder allows you to engage more with your subject. Unfortunately, the camera's shutter is quite loud, so your subject is always aware that their picture is being taken.

Sony. The Heights, Brooklands, Weybridge, Surrey, KT13 0XW. Tel: 01932 816 000.
Website: www.sony.co.uk

How they compare

CONNECTIVITY	Nikon D800E and D810	Sony Alpha 7R
	The Nikon cameras don't have built-in Wi-Fi, but an optional WT-5 Wireless Transmitter is available. At around £500, it adds considerably to the overall cost.	The Alpha 7R features built-in Wi-Fi for easy image sharing and remote control from a smartphone or tablet. Quick pairing via NFC is available with many Android phones.
AUTOFOCUS	The Nikon DSLRs both use essentially the same 51-point phase-detection AF system. It's impressively fast and can track moving subjects, but it's inherently not quite as accurate as the contrast-detection method.	The Alpha 7R employs contrast-detection autofocus using the main image sensor, which makes it exceptionally accurate. The focus area can be placed anywhere in the frame, and face detection is on offer too. Autofocus isn't especially fast, though.
SYSTEM	The Nikon F-mount lens set is huge and comprehensive, with pretty much everything on offer, including micro lenses, fisheyes and professional long telephotos. Lots of third-party F-mount lenses are also available.	The Alpha 7R requires FE lenses for full compatibility, with just four available. Sony E lenses will also fit. It can also use Alpha-mount lenses via the LA-EA4 adapter, and a huge range of other lenses via adapters.
SUMMARY	Nikon's F-mount system is one of the best-established on the market, and almost every imaginable lens or accessory is available, covering practically any eventuality. In contrast, Sony's full-frame E-mount system is still in its infancy. But the Alpha 7R makes up for this with its adaptability to many other lenses,	including the extensive Sony Alpha mount range. The Alpha 7R is also distinctly more portable than the Nikon SLRs, and includes modern features such as built-in Wi-Fi for connecting to a smartphone. The camera body is much cheaper too, although this is offset by relatively expensive lenses.

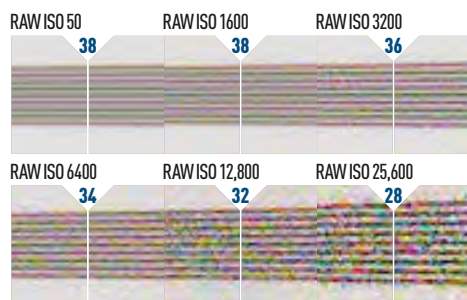
Data file

	Nikon D800E	Nikon D810	Sony Alpha 7R
Sensor	36.3-million-pixel, full-frame CMOS	36.3-million-pixel, full-frame CMOS	36.4-million-pixel, full-frame Exmor CMOS
Output size	7360 x 4912 pixels	7360 x 4912 pixels	7360 x 4912 pixels
Focal-length magnification	1x	1x	1x
Lens mount	Nikon F	Nikon F	Sony E
Shutter speeds	30-1/8000sec	30-1/8000sec	30-1/8000sec
ISO	100-6400 (extendable to ISO 50-25,600)	64-12,800 (extendable to ISO 32-51,200)	ISO 50-25,600
Metering system	Multi, centreweighted, spot	Multi, centreweighted, spot, highlight weighted	Multi, centreweighted, spot, highlight weighted
Exposure compensation	±5	±5	±5
Drive mode	4fps	5fps	4fps
LCD	3.2in, 912,000 dots	3.2in 1,23-million-dot TFT	Tilttable 3in, 921,600 dots
Viewfinder	0.7x magnification, 100% coverage, pentaprism	0.7x magnification, 100% coverage, pentaprism	0.71x magnification, 100% coverage, 2.36-million-dot OLED EVF
AF points	51	51	25
Video	Full HD, 1920 x 1080 pixels, 30p	Full HD, 1920 x 1080 pixels, 60p	Full HD, 1920 x 1080 pixels, 60p
External mic	Yes, 3.5mm stereo	Yes, 3.5mm stereo	Yes, 3.5mm stereo
Memory card	SD, SDHC, SDXC, CF Type I	SD, SDHC, SDXC, CF Type I	SD, SDHC, SDXC
Power	EN-EL15 Li-Ion, 900 shots CIPA	EN-EL15 Li-Ion, 1,200 shots CIPA	NP-FW50 Li-Ion, 340 shots CIPA
Dimensions	146 x 123 x 81.5mm	146 x 123 x 81.5mm	126.9 x 94.4 x 48.2mm
Weight	1,000g (with battery and card)	980g (with battery and card)	465g (with battery and card)

Nikon D800E

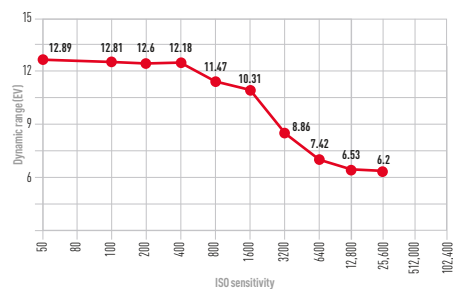
Resolution

At its base sensitivity of ISO 50, the D800E easily resolves beyond 4000l/ph. This holds up pretty well to ISO 1600, then drops progressively at higher ISOs. Our tests also revealed shutter-induced blurring at speeds from 1/40sec to 1/4sec, which at its worst reduces resolution to about 3400 l/ph in the middle of this range.



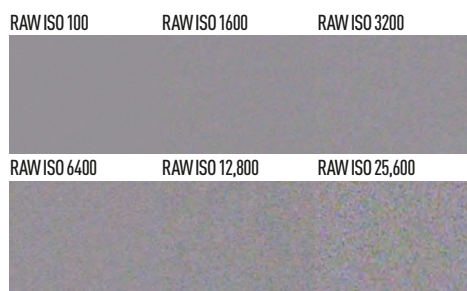
Dynamic range

Our dynamic range results for the three cameras are also much more similar than different. The D800E shows a very impressive range of 12.9EV at base ISO, which only dips below 12EV at ISO 800. Once the sensitivity is pushed up to ISO 6400, though, the range drops below 8EV, which means shadow regions will get visibly noisy. Beyond this things deteriorate further, and these settings should only be used when necessary.



Noise

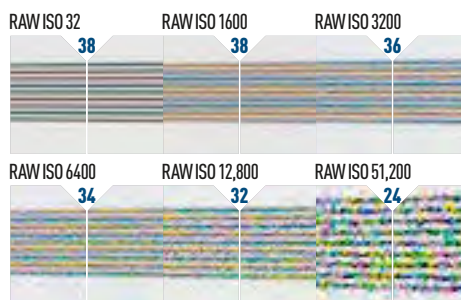
These grey noise patches continue the same theme as above – there's just not much difference between the three cameras on test. Low ISOs are incredibly clean, with just a hint of noise creeping in at ISO 1600. Chroma noise becomes progressively more visible as the sensitivity is increased, but it's still not overly bad at ISO 6400. However, ISOs 12,800 and 25,600 do look noisy, so are best used for small prints or output sizes.



Nikon D810

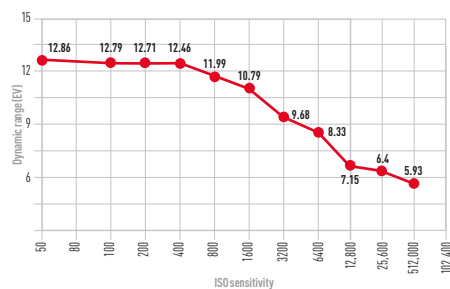
Resolution

The D810 gives almost exactly the same results as the D800E, but its improved shutter action is much less prone to blurring the image. Again, it offers exceptional resolution of over 4000l/ph at low ISOs, although like the D800E it's prone to false colour too. At its highest ISO of 51,200, resolution has effectively halved.



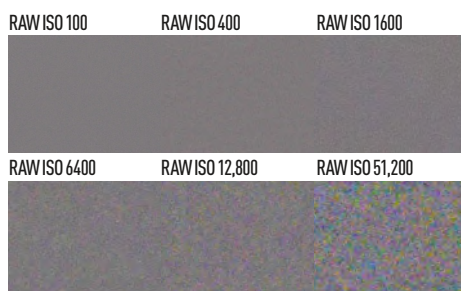
Dynamic range

The D810 gives overall much the same results as the D800E and Alpha 7R. Base ISO dynamic range is exceptional, which means you'll be able to recover detail deep into the shadows when shooting raw. The D810's new highlight metering mode can be employed to make best use of this, by avoiding clipping highlights. As with the D800E the highest ISOs are emergency only, with the top setting of 51,200 very limited indeed.



Noise

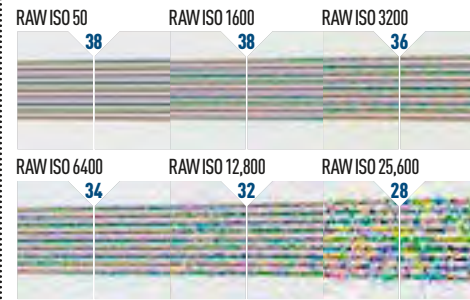
The D810 behaves very similarly to the D800E and Alpha 7R, and any advantage offered by its newer sensor is really quite small. Here we're showing how ISO 400 is almost indistinguishable from ISO 100, with ISO 1600 still pretty clean. Of course, higher ISOs show ever-increasing noise patterns, and ISO 51,200 becomes very noisy indeed, with lots of colour blotching. But it's there if you need it; just don't expect miracles.



Sony Alpha 7R

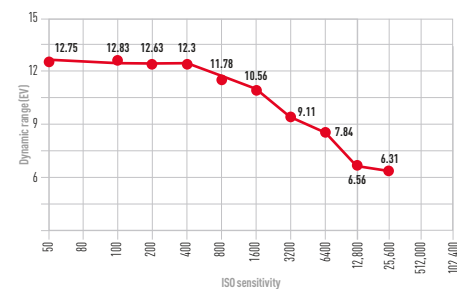
Resolution

Our test chart reveals that the Alpha 7R's sensor offers essentially the same resolution as its Nikon counterparts, and drops down in a very similar pattern from over 4000l/ph at ISO 50, through around 3800 l/ph at ISO 1600, to 2800l/ph at ISO 25,600. We don't see much shutter-related blurring in these tests, either.



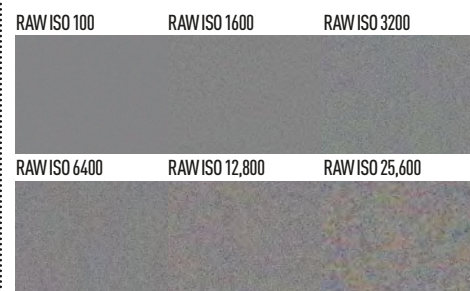
Dynamic range

All the indications here suggest that Sony is using a very similar sensor to Nikon, and the D800E in particular. At ISO 50 the dynamic range reaches 12.8EV – essentially the same as the Nikons within the limitations of our testing – and it only drops slightly by ISO 800. A range of 9.1EV at ISO 3200 indicates that images should still be quite usable, but beyond this quality will visibly suffer. Again, we'd probably steer clear of the top settings.



Noise

Just to emphasise that there's no clear winner here, the Alpha 7R matches the Nikons in terms of noise performance. Noise is minimal at low ISOs, with luminance noise only starting to creep in at ISO 1600. Even when the sensitivity is increased to ISO 6400, noise isn't excessively high, and it responds well to noise reduction in post-processing. The higher ISO settings again look distinctly noisy, though.



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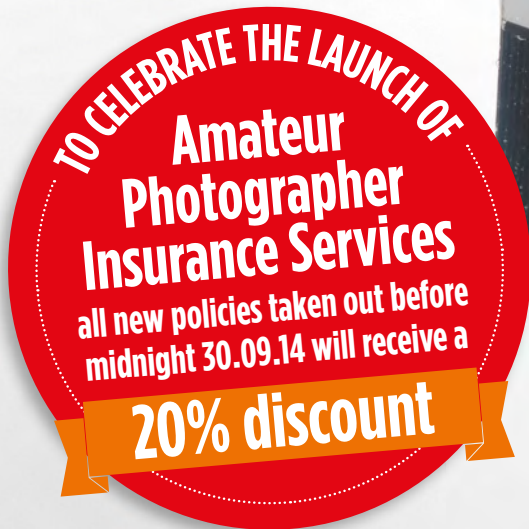
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1/100sec at f/11, ISO 100



NIKON D800E

All three cameras perform astonishingly well here, and are able to pick out remarkably fine detail in this wideangle view of the London skyline



1/50sec at f/11, ISO 64



NIKON D810

The D810's base ISO of 64 should, in principle, give cleaner images. It perhaps shows slightly smoother tones in blue skies, but the difference is very subtle



1/100sec at f/11, ISO 100



SONY ALPHA 7R

The Alpha 7R matches the Nikons in the centre of the frame, but its 24-70mm f/4 looks a little less sharp at the edges than the Nikon 24-70mm f/2.8



Our verdict

THERE'S really not much between the D810, D800E and Alpha 7R in terms of image quality, although the D810 may just have a slight edge overall as it has the most up-to-date sensor. But when making a real-world choice between the cameras, I think the sensors are just about the least important consideration.

There's no doubt that the D810 is a better camera than the D800E. The refined shutter mechanism and electronic first curtain help keep mechanical shake to a minimum, and for live-view work the D810's vastly improved magnified view makes critical focusing easier. However, I can't see any obvious difference in resolution between the cameras under ideal conditions, suggesting that Nikon did a very good job in cancelling the OLPF in the D800E.

Probably the biggest difference between the Sony Alpha 7R and the Nikon DSLRs lies in the respective systems, and the availability of lenses. The longevity of the F mount means that practically every kind of lens can be found for the D810 and D800E. Chances are, though, that only relatively modern designs will be able to deliver all the detail that the 36-million-pixel sensor can record. In contrast, the native lens set for the Alpha 7R is limited, but the 55mm f/1.8 is superb.

The Alpha 7R showcases many of the advantages that mirrorless cameras have over DSLRs. Its electronic viewfinder conveys lots more shooting information, including better manual focusing and exposure aids. Switching between the eye-level viewfinder and the rear screen is seamless, and the latter can be tilted to use as a waist-level finder. The system is also much more compact and portable overall.

Despite all this, I think the D810 edges out the Alpha 7R as the overall winner in this comparison. It's just a more evolved and refined camera to use, with a more complete system to back it up. The Sony is an amazing camera on paper, but isn't quite the finished article yet. However, once the rougher edges have been smoothed and a more comprehensive lens range is available, it has the potential to be a very serious contender.



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Although there are blown highlights as expected, the camera's metering system still delivered a pleasing exposure of the balloons

Nikon 1 J4

With a revamped sensor, the **Nikon 1 J4** camera can shoot 20 frames per second with continuous AF. But does it have more to offer than just raw speed? **Jon Devo** finds out

Nikon's latest compact system camera, the Nikon 1 J4, looks impressive on paper and makes an equally stunning impression at first sight. Following on from the popular 14.2-million-pixel J3, Nikon has given the new J4 a more refined and classier finish, as well as packing in feature improvements. These include better battery life, CIPA rated to 300 shots from a single charge, touchscreen control, and an 18.4-million-pixel, 1in, CX-format CMOS sensor that has an ISO sensitivity range of 160–12,800, which is twice that of its predecessor. Nikon has also opted for a Micro SD slot rather than SD, perhaps to make room for some of the above. The J4 is available as part of a kit, including one of the latest Nikkor 1-mount lenses to be released, the VR 10–30mm

f/3.5–5.6 PD-Zoom, which costs about half the price of the J4 on its own, so it's good value in this respect. Measuring only 28mm in length, the compact kit lens offers a 27–81mm equivalent range, which isn't quite wide enough in my opinion, but for an everyday walkabout lens it's a decent range and certainly good enough to get you started.

Features

Featuring an intelligent hybrid AF system made up of 171 contrast-detection areas, 105 of which support phase detection, and combined with Nikon's Expeed 4A image processor, the J4 is capable of continuous autofocus during 20fps burst mode, which is its most impressive feature. However, it can also shoot up to 60 frames per second with fixed AF.

Given its compact size and

blistering burst mode speed, there aren't many other system cameras that can be directly compared to the J4. Instead, you're looking across Nikon's own Nikon 1 range and then to the micro four thirds camera class and above to cameras such as the Olympus Pen Mini E-PM2, Samsung's NX mini and NX3000, the Panasonic Lumix DMC-GM1 and Sony's Alpha 5000. All are great alternatives in terms of lens range, sensor size and features, but none can keep up with 20 frames per second continuous shooting, which gives the Nikon 1 J4 the edge if speed is at the top of your priority list.

Build and handling

Sporting a slightly more refined body than the J3, with a metal exterior and available in a range of colours, the J4 definitely attracts admiring glances,



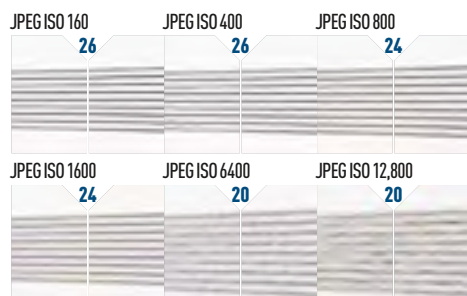
Data file

	Nikon 1 J4
Sensor	18.4-million-pixel, CX-format CMOS sensor
Output size	5232 x 3488 pixels
Focal-length mag	2.7x
Lens mount	Nikon 1 mount
Shutter speeds	30–1/16,000secs
ISO	200–12,800, ISO 160; 6400 (NR); 12,800 (NR)
Metering system	TTL exposure metering from main image sensor
Exposure comp.	–3EV to +3EV in 1/3EV steps
Drive mode	20fps or 60fps with fixed AF
LCD	3in, 1.04-million-dot resolution
Viewfinder	None
AF points	Hybrid autofocus: 171 focus areas, 105 centre areas have phase-detection support
Video	1080p at 60fps, built-in stereo mic
Memory card	Micro SD, SDHC, SDXC
Power	EN-EL22 rechargeable Lithium Ion
Dimensions	99.5 x 60 x 28.5mm
Weight	192g body only

Nikon 1 J4

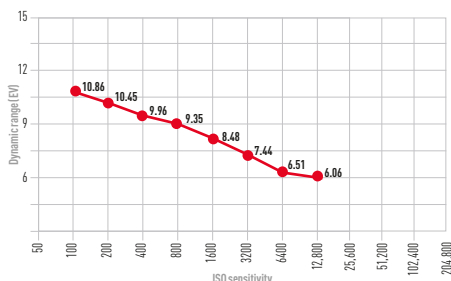
Resolution

In our tests, the Nikon 1 J4 managed to resolve a maximum of 26 lp/ph at ISO 160, dropping to 20 lp/ph at ISO 12,800. This level of resolution performance is about what I would expect from a camera of this type.



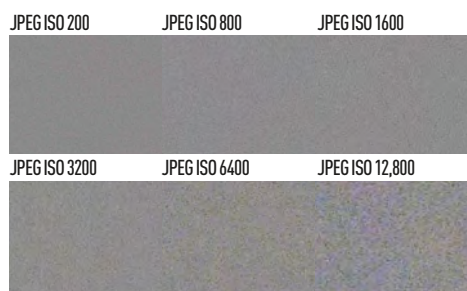
Dynamic range

I was surprised to see how limited the dynamic range performance of the Nikon J4 is, only managing 10.9EV at its base ISO sensitivity, while beyond that it is outperformed by Samsung's cheaper and smaller NX mini. Very little detail is retained in shadow or highlight areas, particularly in medium to high-contrast scenes.



Noise

Until ISO 400, noise is handled perfectly fine, but beyond ISO 800 images begin to lack detail due to aggressive noise handling. Even without the damage caused by JPEG compression and in-camera noise, I wouldn't recommend trying to shoot anything much beyond ISO 800. Nikon has done well to deliver double the maximum ISO sensitivity range of the older J3, but I would describe ISO 3200-12,800 as unusable.



which is a good or a bad thing, depending on where you are. It's clear that it has been designed to appeal to style-conscious image takers. At 99.5 x 60 x 28.5mm and weighing 192g, it is fractionally smaller than its predecessor and only 47g heavier than Samsung's current flagship smartphone, making it an ideal compact size for coat pockets and carrying around your neck all day. The J4 may be petite, but it feels very well crafted and sturdy.

Some may find the lack of a handgrip an issue, as there is only a small lip for a thumb to rest on and nothing but the camera's smooth, flat surface on the front. However, I found the camera comfortable to hold, so this didn't bother me. In keeping with its minimalist design, there aren't many physical controls on the J4, just a mode dial, menu, playback, a multi-selection wheel, delete and a dedicated movie-record button. There is also a bright 3in, 1.04-million-dot touchscreen, though, with swipe and pinch-to-zoom functionality. I found the screen relatively easy to use in bright sunlight and highly responsive, featuring touch AF area selection and shooting.

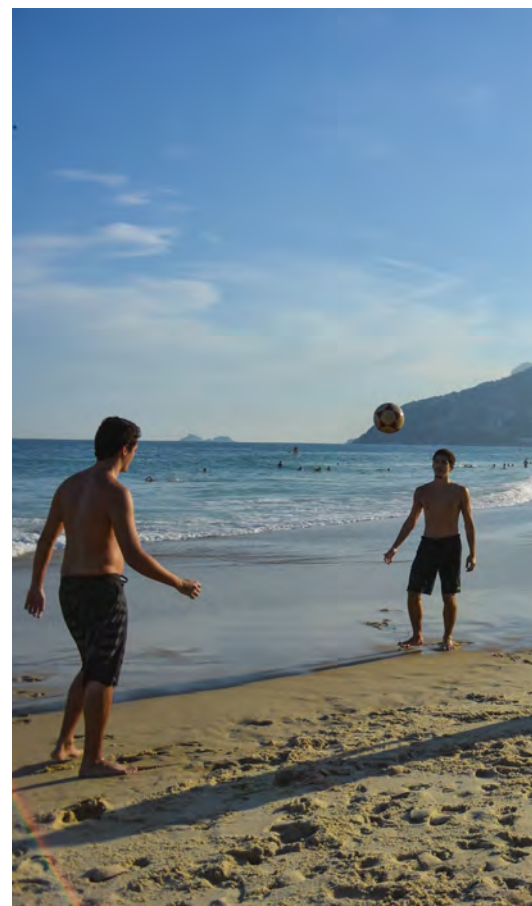
Performance

As it promised so much on the spec sheet, I was genuinely looking forward to using the J4, but within minutes of turning it on I found it a particularly frustrating camera to use. Autofocusing is very fast indeed and I experienced very few out-of-focus images. I was also very pleased with the metering, although I did notice a slight tendency for the camera to underexpose images. The kit lens doesn't help matters, either, as I found it to be quite soft, particularly at its telephoto extremes. But this is an interchangeable-lens camera, so that issue is easily solved with better-quality glass. The biggest challenge with the J4 camera is finding the right settings for the job at hand.

The camera's mode dial has five settings: movie, auto, best moment capture, creative and



I noticed a tendency for the J4 to underexpose under cloudy skies. This was compensated +0.5EV



movie snapshot. All other adjustable exposure settings within those modes are then assigned to the F (feature) button at the top of the multi-selection wheel or one of its other three buttons, which are set to exposure compensation, flash and release. Manual control hides inside the creative setting on the mode dial, then all manual modes and their respective settings can be adjusted using the touchscreen or the rear wheel. The result of this approach means that I regularly had to scramble between menus and settings trying to find the right ones for each scene, not least because the mode dial can be turned accidentally with little effort.

I found the operational performance of the J4 a hindrance and unnecessarily awkward unless left in auto mode. In this mode, Nikon has been helpful to beginners and replaced photographic terminology such as exposure compensation and shutter speed with phrases like 'brightness' and 'motion control'.

Another issue I experienced when using the J4 was that unless I left the toy-machine-gun-like shutter release sound turned on, there was no discernible way of knowing whether or not I was taking any pictures at all during continuous shooting. Holding down the J4's shallow shutter button, the screen gives no indication that you're capturing images. There's no shot counter, and as it has an electronic shutter there's no blackout as the shutter is released. Because of this quirk, it's hard to be confident that you've got the shot you wanted without constantly checking. It's a small issue, but it makes a difference and can result in wasted card space.





Being able to shoot 20 frames per second, it is easy to stop time with the J4 and take great shots captured in the moment

Our verdict

ALTHOUGH I have my issues with the Nikon 1 J4, there are things to like about it, particularly if you're completely new to photography. It's aesthetically beautiful and feels like a premium camera. Then, of course, there's the J4's impressive continuous autofocus and shooting capability, which is ideal for shooting fast and unpredictable subjects.

Once you get used to the J4's operational quirks and lack of image-capturing feedback, you'll be hard-pressed to miss a shot. I'd definitely recommend investing in a better lens, though, as the kit option doesn't do the camera any favours.

The J4 currently stands out from the crowd thanks to its speedy capturing and processing abilities, but it's not perfect and also not a

huge step up from the 15 continuous frames per second offered by its older sister, the Nikon J3. If speed and ultimate style in a compact body are your top three requirements for a new camera, there's very little to rival the J4.

For and against

- + 20 frames-per-second continuous shooting with continuous AF
- Only indication of frame captured is an unpleasant electronic shutter noise
- + Modern and stylish design with metal chassis
- Kit lens zoom audible during video
- + Responsive and bright touchscreen
- Kit lens is a touch soft, particularly when zoomed

FEATURES	8/10
BUILD & HANDLING	6/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10



Focal points

Super-fast continuous shooting and autofocus are backed up by some other great features

Best-moment capture

You can take 20 high-resolution frames in 1sec and then select as many as you want to keep in playback, which is perfect for taking pictures of children and pets.

Burst mode

With continuous AF, the J4 can shoot 20 full-resolution images per second and a staggering 60 frames per second with fixed AF.

Wi-Fi

Shoot remotely or connect to compatible smart devices via built-in Wi-Fi. It's also possible to access Nikon creative photo apps via the internet.

1 Nikkor lens

This compact system camera is compatible with a growing range of 1 Nikkor lenses



Touchscreen

Bright and highly responsive, the J4's 3in, 1.04-million-dot touchscreen also features point-to-focus and shoot.

Get creative

Beyond standard PASM modes, other options such as creative palette filter effects, HDR mode, easy panorama and effects such as selective colour can be found inside the camera's creative setting.



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Lens choice

Q I have recently bought three lenses – a Canon 28-90mm, a Canon 55-250mm and a Sigma 70-300mm – at a knock-down price. I have always used an 18-55mm Canon kit lens, so could you tell me which lenses to keep and which to offload? Two of the lenses are no different to the 18-55mm, and with all this new ‘glass’ in my oversized bag there’s not much room for anything else. Alternatively, I could just keep the lot and carry the bag as if I know what I’m doing. Please don’t go all ‘deep and techno’ with your answer as this is my passion, not my profession.

Andrew Blake

A Your best bet is to keep the Canon 55-250mm lens, which is a telephoto that will complement your 18-55mm and allow you to zoom in closer on distant subjects.

The Canon 28-90mm is a film-era lens that was designed for 35mm SLRs, so it’s not ideally suited for digital. The Sigma 70-300mm is probably of a similar vintage, so it’s unlikely to have optical stabilisation. Such stabilisation is really useful in this kind of lens, and is included on the Canon 55-250mm.



Adobe Creative Cloud still works with image files stored on your computer



The Canon EF-S 55-250mm f/4-5.6 IS lens has image stabilisation

Only the most recent of Sigma’s many 70-300mm models is stabilised, with a switch on the barrel marked ‘OS On/Off’. If you are lucky enough to have this version, though, it still pretty much duplicates the role of the Canon 55-250mm, so you could then just pick whichever of the two works best for you.

Andy Westlake

Creative Cloud query

Q I have been planning to upgrade from Elements to CS6, only to find that it is now a subscription cloud-based piece of software. As I near retirement, I’ve been gradually building up my equipment ready to spend more time on my hobby. Although around £9 per month is a paltry sum to pay for the use of CS6, I am also aware that my funds will be drastically reduced on retiring. Having also been out of work due to redundancy, I have a few concerns. First, if I cannot pay the subscription, what happens to

my pictures? How long is the account allowed to stay dormant before it is deleted along with all content? How, when I eventually shuffle off this mortal coil, will my family be able to retrieve their pictures to remind them of happier times? I’m assuming that CS6 will need a password and, if so, I will have to make sure that they know what it is!

Paul Manning

A You’ve voiced a common misapprehension about Adobe Creative Cloud, Paul, but in fact you don’t need to worry about any of this. Despite its name, CC isn’t actually cloud-based. The software is installed locally on your computer and all your image files are usually stored locally too. You also have the option to store images in the Cloud if you want to, which allows access from anywhere on all kinds of devices, but that’s entirely your decision.

In reality, CC simply has to connect periodically to the internet to validate your subscription. When you stop paying, you can no longer use the software, but you still have access to all your files (Adobe doesn’t delete them). You probably won’t be able to open Photoshop PSD files, though, so you need to make sure you don’t archive images in this format, but you should have no problem with standard formats like JPEG or TIFF.

There are some very good reasons not to want to pay for subscription-based software, most obviously the ongoing cost if you’re on a limited or unpredictable budget, and the fact that you don’t get to use the program indefinitely once you’ve bought it. On the other hand, the cost of £9 per month does make Photoshop much more

Hidden tricks

Get more out of your camera



Live view in the D810

When you press the i (info) button when using live view on the Nikon D810, you can change the live view in various ways, including having a split-screen display. Rather usefully, you can also select whether you want to use the electronic front/first-curtain shutter mode.



How to use Myset

Myset (called Custom Reset on earlier cameras) is a way of saving the configuration state of the camera for instant access and reuse later when you need it. Save, for example, action photography settings and assign the Myset mode to a function button or choose that Myset mode from a menu. It’s a powerful feature just waiting to be mastered.



HDR Auto Align

HDR shooting is not new to the world of digital photography, but a relatively recent advancement hiding at the bottom of a submenu (camera menu 1, option 5) is the Auto Align option. This uses the movement of Pentax’s in-body shake-reduction system to automatically align the three recorded images. The desired file is saved as either a raw, JPEG, or both, without the need for extra time with a tripod or editing software.

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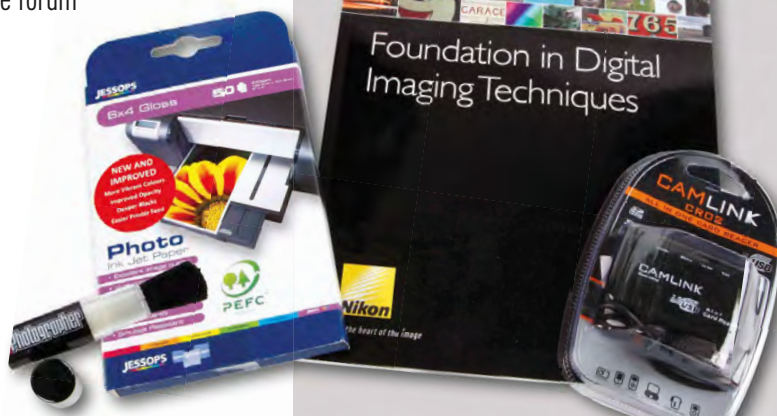


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Andy Westlake

Raw files not supported

Q As many readers will know, shooting raw enables greater control of blown highlights, white balance errors and suchlike, but I've had an issue after upgrading from my Panasonic Lumix DMC-G3 to a G5. After downloading the raw files from my G5, SilkyPix Developer Studio 3.0 SE software refuses to load the files. I don't know what to do next and I refuse to pay a monthly subscription for Adobe Lightroom or Photoshop. Am I eligible for a software update, even though I've bought my cameras second-hand?

Barnabas Wilson

A The issue you're experiencing is one that many photographers can sympathise with and it's a case of your camera producing raw files that aren't supported by your old software.

SilkyPix Developer Studio 3.0 SE is rather old now. The very latest SilkyPix software that will support your Panasonic Lumix DMC-G5 raw files and provide you with the finest level of post-processing control is SilkyPix Developer Studio Pro 6.0. Opting for the more advanced Pro 6 over Developer Studio 4.0 provides many benefits, such as more colour-adjustment options, fringe removal, spot removal and full-screen previews, to name just a few. The full list of differences between Developer Studio 4.0

and Pro 6.0 can be viewed at www.isl.co.jp/SILKYPix/english/upgrade_details.html.

You'll be looking at around £95 to upgrade to Pro 6.0 from Developer Studio 3.0 with consumption tax included – a saving of around £70 if you weren't already a SilkyPix user. While it's still not cheap, you are indeed eligible for an upgrade – SilkyPix will simply ask you for your camera model and serial number at the time of purchase.

The other thing to consider is that Pro 6.0 supports all raw files produced by Panasonic's current Lumix models, so should you wish to upgrade from your G5 to, say, a G6 in a year or two, you'll know your software will be compatible.

Mike Topham



BLAST FROM THE PAST

Olympus Pen FT

Ivor Matanle recalls the only half-frame SLR with TTL metering

LAUNCHED 1966

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THE PEN FT was launched because enthusiasm for half-frame SLR photography created by the 1964 Pen F was fading. This was because low-cost high-street processing mini-labs could not easily print 18x24mm negatives. The Pen FT was essentially a single-stroke winding Pen F with added TTL metering, using a unique system of exposure values set manually on the diaphragm ring.

What's good It's a small, pocketable SLR with sideways flipping mirror, so no visible prism 'hump'. Its superb, small, high-contrast Zuiko lenses are designed for the small image size. It has an excellent rotary focal-plane shutter and focusing is easy on an excellent screen.

What's bad TTL exposure metering is slow to use. No spares are available for Pen F or FT SLRs, so servicing is difficult and/or expensive.



MY LIFE IN CAMERAS

Photographer David Noton talks about the cameras that have shaped his life and career



David Noton is an award-winning travel and landscape photographer. He set up his photography business in 1985, and has worked around the world. His first book, *Waiting for the Light*, was published in 2007 and his latest is *The Vision: The Art of Photography from Idea to Exposure*, which is available from his website at www.davidnoton.com.

1980 Olympus OM10

The OM10 was my first SLR, bought as I was about to leave the Merchant Navy. This camera changed my life as the photography bug bit deep and the resolve to forge a career as a professional hardened. By the time I was at college studying photography a few years later, I had an OM-1n. The OM system was compact, light and with excellent glass.



It's a pity Olympus abandoned the pro market in the early 1990s.



1989 Hasselblad 500CM

Back in the 1980s, this was the workhorse medium-format camera on which many pros relied. At the time, I was a commercial photographer based in Bristol and the 500CM was a tool that earned its keep. Frankly, I hated this clunky lump of a camera. I never got on with the square format and the tortuous controls. I sold it in 1994 and disappeared to the Canadian Rockies for two months on the proceeds.



1991 Fuji G617

I hired this camera to take to Italy and then decided I had to own one. I've been hooked on panoramas ever since. The Fuji G617 (with a fixed 105mm lens) was big and cumbersome with rudimentary controls. Nevertheless, many of my most memorable images were shot on it. The 2.25x7in

transparencies the G617 produced were a joy to view and they still are.



1996 Nikon F5

I made the switch from Olympus to Nikon due to reliability issues in the early '90s, and my two F5s circumnavigated the globe with me many times. They never missed a beat in nine years of professional duty. The F5 was state-of-the-art kit for its day, but is essentially a very simple camera. One of my old Nikon F5s now sits beside me on the desk at home, collecting dust as a paperweight.



2005 Canon EOS-1Ds Mark II

In 2005 Nikon did not produce a full-frame DSLR, so I ran off with a younger model, a Canon EOS DSLR. The EOS-1Ds Mark II was the first full-frame DSLR with enough pixels to make shooting digitally an option for me. I now revel in the flexibility

my current Canon EOS 5D Mark III and EOS-1D X cameras allow me.





Where is the best place to buy a camera?

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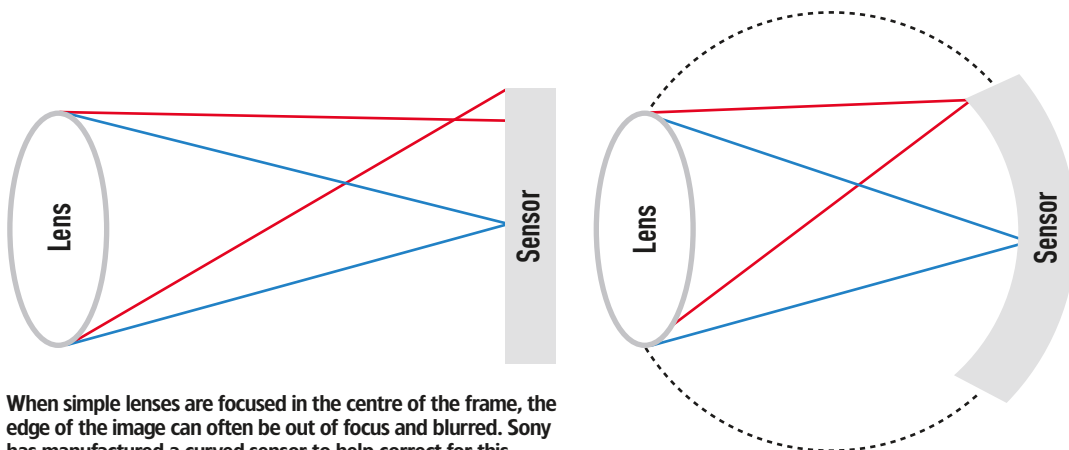
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Professor Newman on...

Throwing a curve (sensor) ball

Bob Newman looks at the advantages and disadvantages of Sony's recently developed curved sensor



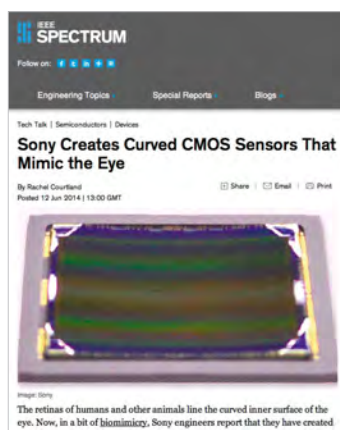
When simple lenses are focused in the centre of the frame, the edge of the image can often be out of focus and blurred. Sony has manufactured a curved sensor to help correct for this

Recently, Sony announced that it had developed a curved sensor. The technique by which the company did this derives from wafer-thinning – the technology used to make backside-illuminated sensors. By etching away the back of the semiconductor wafer on which the sensor is formed, the backside of the photodiodes is exposed, resulting in greater sensitivity. As a by-product, the wafer becomes very thin and flexible, and needs to be bonded to a further, rigid substrate to be sufficiently mechanically robust. In essence, Sony has made this substrate concave, so that the sensor itself takes on a similar form.

The main advantage of a concave sensor is that it provides some correction of field curvature – one of the most common optical aberrations suffered by lenses. This is where the lens projects its image onto a section of a sphere, rather than a plane. If used with a flat sensor, the outer edges of the image are focused in front of the sensor, resulting in a blurred periphery.

While this effect has been sought after in some portrait lenses, by and large it is something that most

photographers would rather do without. Thus, lens designers attempt to eliminate field curvature as much as possible. This usually results in additional elements in the lens design, making the lens larger and more expensive. If a lens is used with a sensor whose curvature matches the image that the lens projects, then these additional field-flattening elements are not needed. So the major benefit of Sony's innovation is that it should be possible to make cameras with smaller and cheaper lenses.



The curvature of Sony's new sensor can be clearly seen in this image, first shown on the IEEE Spectrum website

'It should be possible to make cameras with smaller and cheaper lenses'

Unfortunately, there is rarely such a thing as a free lunch, and the range of applications of the new sensor is limited to cameras with fixed lenses. Lenses don't all have the same amount of field curvature, so to take advantage of the curved sensor it must be matched with the lens design. Today's interchangeable-lens camera systems are designed for lenses that project a flat field. Putting a curved sensor behind those lenses would just replicate the blurred edge effect.

So, unless a new interchangeable-lens system is developed, with all lenses possessing the same curvature as the sensor, using more than one lens with such a sensor is a non-starter. Moreover, such a system would be unusable with third-party and legacy lenses, so it's unlikely that any manufacturer would make the R&D investment for a complete, stand-alone system.

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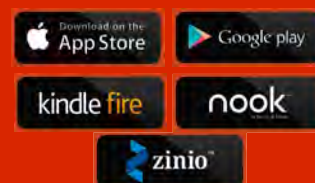


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Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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Avenso 56

Cameraworld..... 76-77

Campkins Camera Centre Ltd.... 85

Camtech..... 67

Cash4cameras 86

Clifton Cameras..... 9

Digital Depot 31,43

Ffordes Photographic Ltd..... 80-81

Grays of Westminster..... 32-33, 85

LCE Group 72, 84

Manfrotto 13

Mr Cad..... 83

Nicholas Camera Company..... 82

Nikon UK Ltd..... Cover: ii

Park Cameras Ltd..Cover: iii, 73-75

Premier Ink & Photographic .82-83

Peak Imaging (ProPix)..... 86

Richard Caplan..... 85

Samsung Electronics UK Ltd..... 60

Sony 18

SRS Ltd..... 66

The Classic Camera Co 86

Wex Photographic..... 21,40,68-71

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Nikon Manual

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14.2 megapixels
15.0 fps
15m waterproof

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D810 body **£2699**



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11.0 fps
Full Frame CMOS Sensor

D4s Body £5199

D4s Body **£5199**

CUSTOMER REVIEW: D7100 Body
★★★★★ D7100 good lightweight camera
Sammydo - Ulster

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A7s
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10.0 fps

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A77 II



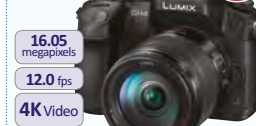
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12.0 fps
1080p movie mode

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GH4



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NEW
16.0 megapixels
5.0 fps
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16.1 megapixels
8.0 fps
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OM-D E-M5 + 12-50mm **£749**

E-P5 Silver, Black or White



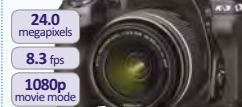
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9.0 fps

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PENTAX

K-3



24.0 megapixels
8.3 fps
1080p movie mode

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X-E2



16.3 megapixels
7.0 fps

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X-T1



16.3 megapixels
8.0 fps
1080p movie mode

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1080p movie mode	

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4.0 fps	5.0 fps
1080p movie mode	1080p movie mode

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12.0 fps
Full Frame CMOS sensor

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1080p movie mode

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4.5 fps
1080p movie mode
Full Frame CMOS sensor

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6.0 fps
1080p movie mode
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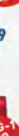
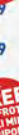
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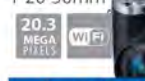


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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **independent** ink tests that agree...



Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
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T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99 , 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99 , 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99 , 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0551-T0554 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	Lilly Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	
T0591/2/3, each	£12.99 13ml	Check Website.	
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Teddy Bear Inks
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711-T0714 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	SX400/405/415/515, D78/92/120, B40W, DX4000/4400/5000/6000/7000/7400/8400/9400
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	Photo 1400
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Owl Inks
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Photo P50, PX650/660/700W/710W/720WD, PX730W/800FW/810FW/830FWD/830FWD
T0791/2/3, each	£12.99 10ml	Check Website.	R265/285/360, RX560/585/685
T0794/5/6, each	£12.99 10ml	Check Website.	Photo R1900
T0801-T0806 Set of 6	£51.99 set of 6	£19.99 , 3 sets for £57.99	Flamingo Inks
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T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
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T0870 Gloss	£7.99 11.4ml	Check Website.	Husky Inks
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£7.99 5.8ml	£4.99 13ml	Fox Inks
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	SX420W/425W/445W/525W/620FW, BX305F/320FW/525W/535W/625FW/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	Photo R3000 Turtle Inks
T1291 Black	£10.99 11.2ml	£5.49 16ml	Photo R2000 Kinkfisher Inks
T1292/3/4, each	£10.99 7ml	£4.49 13ml	Photo RX700 Penguin Inks
T1571-9, each	£20.99 25.5ml each or £164.99 set of 8		Photo Pro 3800, 3880
T1591-9, each	£14.99 17ml each or £107.99 set of 8		Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T5591-6, each	£13.99 13ml each or £74.99 set of 8		Fountain Pen Inks
T5801-9, each	£41.99 80ml each or £329.99 set of 8		Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
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No.16 Black	£7.99 5.4ml	£4.99 13ml	Expression Home XP30, XP102, XP202, XP205
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 10ml	XP302, XP305, XP402, XP405
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No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	XP302, XP305, XP402, XP405
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No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	Elephant Inks
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No.18XL Black	£14.99 11.5ml	£4.99 18ml	Expression Photo XP750, XP850
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PGi520 Black 19ml	£10.99
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CL51 Colour 21ml	£25.99
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BLM-1 for Olympus £12.99

BLN-1 for Olympus £24.99

BLS-1 for Olympus £12.99

BLS-5 for Olympus £15.99

CGR-S006 for Panasonic £9.99

CGA-S007 for Panasonic £9.99

DMW-BCG10 for Panasonic £19.99

DMW-BCJ13 for Panasonic £19.99

DMW-BCK7 for Panasonic £19.99

DMW-BLB13 for Panasonic £19.99

DMW-BLE9 for Panasonic £12.99

DMW-BLF19 for Panasonic £19.99

DMW-BMB9 for Panasonic £22.99

D-L150 for Pentax £12.99

D-L190 for Pentax £12.99

D-L1109 for Pentax £12.99

SLM-1674 for Samsung £9.99

BG-1 for Sony £19.99

EX-1 for Sony £14.99

NP-FM500H for Sony £19.99

NP-FH50 for Sony £19.99

NP-FW50 for Sony £24.99

Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5DMkII: £84.99

For Canon 5DMkIII: £84.99

For Canon 7D: £84.99

For Canon 60D: £84.99

For Canon 550D: £84.99

For Canon 600D: £84.99

For Canon 650D: £84.99

For Canon 700D: £84.99

For Nikon D600: £84.99

For Nikon D800/D800E: £84.99

For Nikon D7000: £84.99

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Main power cable, plus 12V car charger. Full details on our website.

£19.99

AA & AAA Rechargeables

AA 1300mAh Lloytron (4)	£4.99
AA 2050mAh GP Reckyo (4)	£7.99
AA 2300mAh Energizer Extreme (4)	£8.99
AA 2500mAh GP (4)	£8.99
AA 2900mAh Delkin (4)	£9.99
AAA 850mAh GP Reckyo (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
AAA 1000mAh Lloytron (4)	£4.99

Coin Cells & Lithiums

AAA Energizer Ultimate Lithium (4)	£5.99
AAA Energizer Ultimate Lithium (4)	£6.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£3.99
CR2R Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

SCREW-IN FILTERS

KOOD Slim Frame UV Filters

46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

Marumi DHG Slim Frame Multicoated Clear Protection Filters

46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

Hoya HMC Slim Frame Multicoated UV Filters

37mm	£12.99
46mm	£12.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

KOOD Slim Frame Circular Polarising Filters

46mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

Marumi DHG Slim Frame Multicoated Circular Polarising Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

Marumi DHG Slim Frame Multicoated Circular Polarising Filters

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99

Hoya Pro-1 Digital Slim Frame Multicoated UV Filters

52mm	£27.99
58mm	£32.99
62mm	£35.99
67mm	£39.99
72mm	£44.99
77mm	£49.99
82mm	£59.99

Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm	£99.99
82mm	£120.99

SQUARE FILTERS

KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

49mm Adapter Ring	£4.99	Circular Polarizing	£29.99
52mm Adapter Ring	£4.99	ND2	£9.99
55mm Adapter Ring	£4.99	ND4	£9.99
58mm Adapter Ring	£4.99	ND8 NEW	£10.99
62mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
67mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
72mm Adapter Ring	£4.99	ND4 Soft Graduated	£11.99
77mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
82mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
Standard Holder	£5.99	ND8 Hard Graduated NEW	£13.99
Wide Angle Holder	£6.99	Light Blue Graduated	£11.99
Filter Wallet (hold 8 filters)	£9.99	Dark Blue Graduated	£11.99

Six-Piece ND Filter Kit

£43.99

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

LENS HOOD & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of after-market black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78B Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-85 IS	£12.99
EW-83E Canon 17-10/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-A5 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Back	£9.99
Body Caps Ni/Ca/Px/Oi/S	£3.99
Rear Caps Ni/Ca/Px/Oi/S	£3.99

STEPPING RINGS & MACRO

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-77mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK?

£4.99 each!

Reversing Rings

Coupling Rings	£12.99
Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.	£11.99

Extension Tubes

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

TRIPODS

VANGUARD

Vanguard AltaPRO263AT

Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg
Load: 7.0kg
Folded: 63cm
Height: 165cm

RRP £160 **NOW £89.99**

SBH100

Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.

Weight: 0.39kg
Load: 10.0kg

RRP £90 **NOW £69.99**

GH100

Award-winning pistol grip head with spirit level, friction control and panoramic function.

Weight: 0.75kg
Load: 6.0kg

RRP £150 **NOW £89.99**

AltaPRO263AT+SBH100

RRP £310 **NOW £159.99**

Manfrotto

Manfrotto 055XPROB

Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.

Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm

RRP £175 **NOW £129.99**

804RC2

Sturdy three way pan and tilt head with RC2 quick release.

Weight: 0.79kg
Load: 4.0kg

RRP £76 **NOW £55.99**

496RC2

Popular ball head with adjuster knobs and RC2 quick release.

Weight: 0.46kg
Load: 6.0kg

RRP £76 **NOW £55.99**

055XPROB + 804RC2

RRP £251 **NOW £169.99**

MM294A4

Aluminium 4-section monopod

Folded: 49cm
Height: 151cm
Load: 0.60kg

RRP £45 **NOW £34.99**

MM294C4

Carbon Fibre 4-section monopod

Folded: 49cm
Height: 151cm
Load: 0.50kg

RRP £75 **NOW £59.99**

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Triad 30 Lite

4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head and carry case.

Weight: 1.20kg
Max Load: 4.0kg
Folded: 56cm
Max Height: 142cm

RRP £65 **NOW £39.99**

Triad 40 Lite £49.99

Including BH40 alloy ball head.

Weight: 1.58kg
Max Load: 5.0kg
Folded: 60cm
Max Height: 153cm

Triad 60 Lite

4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.

Weight: 1.90kg
Max Load: 5.0kg
Folded: 61cm
Max Height: 162cm

RRP £85 **NOW £59.99**

"An excellent value for money tripod" Amateur Photographer Magazine

BH30 Ball Head £19.99

BH40 Ball Head £29.99

BENRO

GH1P

Superb gimbal head, with control handle, Side mounting for lens.

Weight: 0.8kg
Load: 12.0kg

RRP £320 **NOW £219**

GH2

Heavy duty gimbal head, with massive load rating. Flat mounting for lens.

Weight: 1.4kg
Load: 23.0kg

RRP £440 **NOW £299**

BAGS

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We will match or beat ANY UK Think Tank price! Full range in stock!

Retrospective Range

Retro 5 £103

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Retro 40 £157

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Digital Large £155

Pro £175

Flaps £6

Superflex Inserts £16

Shoulder Pad SP40 £30

Tripod Straps £22

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225 £290

335 £300

445 £325

555 £365

The 07 Bags

107 £290

207 £315

307 £335

VANGUARD

UP-Rise Messengers

UP-Rise Backpacks

Uprise 28 £71

Uprise 38 £82

Uprise 45 £75

Uprise 46 £85

Uprise 48 £90

CAMERA STRAPS

OP TECH USA

Wrist Strap £9.99

Classic Strap £14.99

Super Classic Strap £15.99

Pro 3/8 Strap £15.99

Pro Loop Strap £15.99

Utility Sling Strap £19.99

Full range of accessories in stock

FLASH GUNS

Nissin

Nissin Di866 MkII

A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit. Includes built-in USB port for down-loading upgrades.

£189.99

Canon, Nikon & Sony

Nissin Di622 MkII

An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser.

£114.99

Canon, Nikon & Sony



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The ORIGINAL commission sale specialists
We also PART EXCHANGE and BUY FOR CASH
Good quality equipment always wanted

Bronica ETRS/SI

ETRS Complete + Prism	E++E250	100-400mm F4.5-5.6 L IS USM	E++E2849
ETRS Complete + Grip	As Seen/E1189	135mm F2.8 USM	E++/Mint-E259
ETRS Complete	E++E249	300mm F2.8 L IS USM	E++E2799
ETRS Body + Speed Grip	E++E149	400mm F2.8 L IS USM	E++E2899
30mm F3.5 PE Fisheye	E++E699 - E749	600mm F4 L USM	E++E3499
40mm F4 E	E++/E++E129 - E149	Sigma 8mm F4 EX Fisheye	E++E279
45-90mm F4.5-6 PE	E++E3399 - E449	Sigma 10mm F2.8 EX DC HSM Fisheye	E++E359
50mm F2.8 E	E++E279	Sigma 18-50mm F2.8 EX DC	E++E149
50mm F2.8 E	E++E129	Sigma 18-125mm F2.8 EX DC HSM	E++E149
70-140mm F4.5 PE	E++E599	Sigma 24mm F2.8 Super Wide II	E++E279
150mm F2.8 E	E++E599	Sigma 24-70mm F2.8 EX DG HSM	E++E499
100mm F4 E Macro	E++E169	Sigma 28-70mm F2.8 EX DG	E++E149
150mm F3.5 E	As Seen/E++E149 - E109	Sigma 28-105mm F2.8 EX AF	E++E699
150mm F3.5 PE	E++E129	Sigma 30mm F1.4 EX DG HSM	Mint-E249
180mm F4.5 PE	E++E179	Sigma 35-200mm F4.5-6.3 DC OS HSM	E++E279
200mm F4.5 E	E++/UnusE219 - E219	Sigma 70-200mm F2.8 EX DG OS HSM	Mint-E649
200mm F5.6 E	E++E129	Sigma 70-210mm F2.8 Apo EX DG HSM	E++E279
250mm F5.6 E	As Seen/E++E179 - E159	Sigma 70-210mm F3.5-4.5 Apo	E++/UnusE279 - E249
250mm F5.6 PE	E++E139	Sigma 70-300mm F3.5-6.3 Apo Macro	E++E109
500mm F8 E	E++E399	Sigma 75-300mm F4.5-6.3 Apo	E++E279
120 E Macro	E++E399	Sigma 75-300mm F4.5-6.3 Apo	E++E699
120 E Macro	E++E399	Sigma 100-300mm F4 Apo EX HSM	E++E399
Polaroid Mag E	E++/E++E259 - E49	Sigma 105mm F2.8 EX Macro	E++E249
Extension Tube E14	E++/UnusE239 - E89	Sigma 150-500mm F5-6.3 Apo DG OS HSM	E++E549
Extension Tube F42	E++E399	Sigma 300mm F2.8 Apo	UnusE2399
Motorwinder E	E++E275 - E35	Sigma 600mm F8 Reflex	E++E179
Motorwinder E	E++E275 - E35	Tamron 17-50mm F2.8 XR Di II	Mint-E179
Pro Shade E	E++E225	Tamron 18-250mm F3.5-6.3 Di II	E++E149
Prism Finder E	Exc/E++E35 - E35	Tamron 24-70mm F2.8 Di VC USD	Mint-E849
Speed Grip E	Exc/E++E15 - E25	Tamron 28-105mm F2.8 Di AF	UnusE279

Bronica SQA/A/B

SQA Complete + Speedgrip S	E++E369	Tamron 70-300mm F2.8 Di LD (IF) Macro	UnusE449
SQA Complete	E++E399	Tamron 70-300mm F4.5-6.3 Di	E++E699
SQA Body + Speed Grip	E++E149	Tamron 90mm F2.8 SP AF Macro	E++E249
SQA Body Only	ExcE99	Tamron 180mm F3.5 Di Macro AF	E++E449
SQAM - WLF + 120 Mag	E++E199	Tamron 200-500mm F5-6.3 Di LD AF	E++E849
50mm F3.5 PS	As SeenE79	Tokina 16-50mm F2.8 ATX Pro DX	E++E349
50mm F3.5 S	As SeenE79	Tokina 24-200mm F3.5-5.6 SD	UnusE2129
65mm F4.5 P	E++E129	Tokina 28-70mm F2.8-2.8 ATX Pro	UnusE229
75-150mm F4.5 PS	E++E129	Tokina 40-400mm F4.5-5.6 ATX	E++E239
140-280mm F5.6 PS	E++E119	Vigolander 40mm F2 SL Ultram	E++E199
150mm F4.5 P	E++E119	Zeiss 21mm F2.8 ZE	Mint-E99
200mm F4.5 S	E++E109 - E129	Zeiss 28mm F2.2 ZE	Exc/Mint-E349 - E749
SQA 220U Mag	E++E275	Zeiss 50mm F1.4 ZE	E++E399
Polaroid Mag S	E++E275	Zeiss 50mm F2 ZE Macro	E++E399
AE Prism Finder S	E++E199	Zeiss 85mm F1.4 ZE	E++E249
CDS MF Finder S	E++E279	2x EF Extender	E++/E++E149 - E159
Prism Finder S	E++E139	Kenko 2x Converter DG Pro300	E++E279
Prism Finder S	E++E139	Kenko Extension Tube Set AF DG	E++E599
Prism Finder S	E++E139	220EX Speedlite	UnusE499
Prism Finder S	E++E139	300EX Speedlite	E++/E++E12 - E29
Prism Finder S	E++E139	380EX Speedlite	E++E699
Prism Finder S	E++E139	420EX Speedlite	E++E399
Prism Finder S	E++E139	430EX Speedlite	As Seen/E++E29 - E39
Prism Finder S	E++E139	480EX Speedlite	E++E399
Prism Finder S	E++E139	540EX Speedlite	E++/E++E49 - E59
Prism Finder S	E++E139	550EX Speedlite	E++E129 - E149
Prism Finder S	E++E139	580EX Micro Speedlite	E++E129 - E149
Prism Finder S	E++E139	680EX Speedlite	E++E149 - E159
Prism Finder S	E++E139	Sigma EF400 Flash	UnusE499
Prism Finder S	E++E139	Sigma EF430ST Flash	UnusE499
Prism Finder S	E++E139	Sigma EF500 DG ST Flash	E++E279
Prism Finder S	E++E139	Sigma EF500 DG ST Flash II	E++E279
Prism Finder S	E++E139	Sigma EF500 DG ST Flash	E++E279
Prism Finder S	E++E139	Sigma EF530 DG ST Flash	E++E279
Prism Finder S	E++E139	Sigma EM-140 DG Macroflash	UnusE2129
Prism Finder S	E++E139	SM-Macroflash	E++E279
Prism Finder S	E++E139	MR-14EX Macro Ringlite	E++/E++E239 - E349
Prism Finder S	E++E139	ST-E2 Transmitter	E++/E++E179 - E89

Canon EOS

EOS 11S RS Body Only	E++E269	15-85mm F3.5-5.6 IS USM	E++E269
EOS 11S RS Body Only	E++E269	17-55mm F2.8 EF5 USM	E++/E++E499 - E529
EOS 11S RS Body Only	E++E269	17-55mm F3.5-5.6 IS USM	E++/E++E499 - E529
EOS 11S RS Body Only	E++E269	18-55mm F3.5-5.6 IS USM	E++/E++E499 - E529
EOS 11S RS Body Only	E++E269	18-55mm F3.5-5.6 IS STM (EOS M)	Mint-E99
EOS 11S RS Body Only	E++E269	20-35mm F3.5-5.6 IS USM	E++/E++E139 - E109
EOS 11S RS Body Only	E++E269	24mm F2.8 EF	E++E239
EOS 11S RS Body Only	E++E269	28-70mm F2.8 L USM	E++/E++E179 - E799
EOS 11S RS Body Only	E++E269	28-75mm F3.5-5.6 USM	E++/E++E129 - E149
EOS 11S RS Body Only	E++E269	24-105mm F4 L IS USM	E++E549
EOS 11S RS Body Only	E++E269	28mm F2.8 IS USM	Mint-E389
EOS 11S RS Body Only	E++E269	28-90mm F2.8-4 L USM	E++E349
EOS 11S RS Body Only	E++E269	28-90mm F3.5-5.6 EF	E++E39
EOS 11S RS Body Only	E++E269	28-90mm F3.5-5.6 EF II	E++E39
EOS 11S RS Body Only	E++E269	28-90mm F4.5-6.3 IS USM	E++E39
EOS 11S RS Body Only	E++E269	28-135mm F3.5-5.6 IS USM	As Seen/E++E399 - E189
EOS 11S RS Body Only	E++E269	28-300mm F3.5-5.6 L IS USM	E++E399
EOS 11S RS Body Only	E++E269	35-135mm F3.5-5.6 EF	E++/UnusE259 - E129
EOS 11S RS Body Only	E++E269	35-135mm F4.5-6.3 USM	E++E399
EOS 11S RS Body Only	E++E269	40mm F2.8 STM	Mint-E119
EOS 11S RS Body Only	E++E269	45mm F2.8 TS-E	E++E349
EOS 11S RS Body Only	E++E269	50-200mm F3.5-5.6 EF	UnusE399
EOS 11S RS Body Only	E++E269	50mm F1.2 L USM	Mint-E949
EOS 11S RS Body Only	E++E269	50mm F1.4 USM	Mint-E229
EOS 11S RS Body Only	E++E269	50mm F1.8 EF Mk I	As SeenE69
EOS 11S RS Body Only	E++E269	50-200mm F4.5-5.6 USM	UnusE399
EOS 11S RS Body Only	E++E269	50-200mm F4.5-5.6 USM II	E++E399 - E189
EOS 11S RS Body Only	E++E269	50-200mm F4.5-5.6 EF IS	E++E399
EOS 11S RS Body Only	E++E269	70-200mm F4 L IS USM	E++E279
EOS 11S RS Body Only	E++E269	70-200mm F4 L IS USM	E++E279
EOS 11S RS Body Only	E++E269	70-200mm F4 L IS USM - A/W Collar	E++E279
EOS 11S RS Body Only	E++E269	70-300mm F4.5-5.6 L IS USM	E++E279
EOS 11S RS Body Only	E++E269	70-300mm F4.5-5.6 DO IS USM	E++E279
EOS 11S RS Body Only	E++E269	70-300mm F4.5-5.6 L IS USM	E++E279
EOS 11S RS Body Only	E++E269	75-300mm F4.5-5.6 EF II	As SeenE49
EOS 11S RS Body Only	E++E269	75-300mm F4.5-5.6 USM II	E++E399
EOS 11S RS Body Only	E++E269	80-200mm F2.8 EF L	E++E299
EOS 11S RS Body Only	E++E269	80-200mm F4.5-5.6 EF II	E++/E++E599 - E189
EOS 11S RS Body Only	E++E269	85mm F1.2 L USM Mk I	E++/Mint-E1299 - E1349

Canon EOS

EOS 11S RS Body Only	E++E269	15-85mm F3.5-5.6 IS USM	E++E269
EOS 11S RS Body Only	E++E269	17-55mm F2.8 EF5 USM	E++/E++E499 - E529
EOS 11S RS Body Only	E++E269	17-55mm F3.5-5.6 IS USM	E++/E++E499 - E529
EOS 11S RS Body Only	E++E269	18-55mm F3.5-5.6 IS USM	E++/E++E499 - E529
EOS 11S RS Body Only	E++E269	18-55mm F3.5-5.6 IS STM (EOS M)	Mint-E99
EOS 11S RS Body Only	E++E269	20-35mm F3.5-5.6 IS USM	E++/E++E139 - E109
EOS 11S RS Body Only	E++E269	24mm F2.8 EF	E++E239
EOS 11S RS Body Only	E++E269	28-70mm F2.8 L USM	E++/E++E179 - E799
EOS 11S RS Body Only	E++E269	28-75mm F3.5-5.6 USM	E++/E++E129 - E149
EOS 11S RS Body Only	E++E269	24-105mm F4 L IS USM	E++E549
EOS 11S RS Body Only	E++E269	28mm F2.8 IS USM	Mint-E389
EOS 11S RS Body Only	E++E269	28-90mm F2.8-4 L USM	E++E349
EOS 11S RS Body Only	E++E269	28-90mm F3.5-5.6 EF	E++E39
EOS 11S RS Body Only	E++E269	28-90mm F3.5-5.6 EF II	E++E39
EOS 11S RS Body Only	E++E269	28-90mm F4.5-6.3 IS USM	E++E39
EOS 11S RS Body Only	E++E269	28-135mm F3.5-5.6 IS USM	As Seen/E++E399 - E189
EOS 11S RS Body Only	E++E269	28-300mm F3.5-5.6 L IS USM	E++E399
EOS 11S RS Body Only	E++E269	35-135mm F3.5-5.6 EF	E++/UnusE259 - E129
EOS 11S RS Body Only	E++E269	35-135mm F4.5-6.3 USM	E++E399
EOS 11S RS Body Only	E++E269	40mm F2.8 STM	Mint-E119
EOS 11S RS Body Only	E++E269	45mm F2.8 TS-E	E++E349
EOS 11S RS Body Only	E++E269	50-200mm F3.5-5.6 EF	UnusE399
EOS 11S RS Body Only	E++E269	50mm F1.2 L USM	Mint-E949
EOS 11S RS Body Only	E++E269	50mm F1.4 USM	Mint-E229
EOS 11S RS Body Only	E++E269	50mm F1.8 EF Mk I	As SeenE69
EOS 11S RS Body Only	E++E269	50-200mm F4.5-5.6 USM	UnusE399
EOS 11S RS Body Only	E++E269	50-200mm F4.5-5.6 USM II	E++E399 - E189
EOS 11S RS Body Only	E++E269	50-200mm F4.5-5.6 EF IS	E++E399
EOS 11S RS Body Only	E++E269	70-200mm F4 L IS USM	E++E279
EOS 11S RS Body Only	E++E269	70-200mm F4 L IS USM	E++E279
EOS 11S RS Body Only	E++E269	70-200mm F4 L IS USM - A/W Collar	E++E279
EOS 11S RS Body Only	E++E269	70-300mm F4.5-5.6 L IS USM	E++E279
EOS 11S RS Body Only	E++E269	70-300mm F4.5-5.6 DO IS USM	E++E279
EOS 11S RS Body Only	E++E269	70-300mm F4.5-5.6 L IS USM	E++E279
EOS 11S RS Body Only	E++E269	75-300mm F4.5-5.6 EF II	As SeenE49
EOS 11S RS Body Only	E++E269	75-300mm F4.5-5.6 USM II	E++E399
EOS 11S RS Body Only	E++E269	80-200mm F2.8 EF L	E++E299
EOS 11S RS Body Only	E++E269	80-200mm F4.5-5.6 EF II	E++/E++E599 - E189
EOS 11S RS Body Only	E++E269	85mm F1.2 L USM Mk I	E++/Mint-E1299 - E1349

Canon EOS

EOS 11S RS Body Only	E++E269	15-85mm F3.5-5.6 IS USM	E++E269
EOS 11S RS Body Only	E++E269	17-55mm F2.8 EF5 USM	E++/E++E499 - E529
EOS 11S RS Body Only	E++E269	17-55mm F3.5-5.6 IS USM	E++/E++E499 - E529
EOS 11S RS Body Only	E++E269	18-55mm F3.5-5.6 IS USM	E++/E++E499 - E529
EOS 11S RS Body Only	E++E269	18-55mm F3.5-5.6 IS STM (EOS M)	Mint-E99
EOS 11S RS Body Only	E++E269	20-35mm F3.5-5.6 IS USM	E++/E++E139 - E109
EOS 11S RS Body Only	E++E269	24mm F2.8 EF	E++E239
EOS 11S RS Body Only	E++E269	28-70mm F2.8 L USM	E++/E++E179 - E799
EOS 11S RS Body Only	E++E269	28-75mm F3.5-5.6 USM	E++/E++E129 - E149
EOS 11S RS Body Only	E++E269	24-105mm F4 L IS USM	E++E549
EOS 11S RS Body Only	E++E269	28mm F2.8 IS USM	Mint-E389
EOS 11S RS Body Only	E++E269	28-90mm F2.8-4 L USM	E++E349
EOS 11S RS Body Only	E++E269	28-90mm F3.5-5.6 EF	E++E39
EOS 11S RS Body Only	E++E269	28-90mm F3.5-5.6 EF II	E++E39
EOS 11S RS Body Only	E++E269	28-90mm F4.5-6.3 IS USM	E++E39
EOS 11S RS Body Only	E++E269	28-135mm F3.5-5.6 IS USM	As Seen/E++E399 - E189
EOS 11S RS Body Only	E++E269	28-300mm F3.5-5.6 L IS USM	E++E399
EOS 11S RS Body Only	E++E269	35-135mm F3.5-5.6 EF	E++/UnusE259 - E129
EOS 11S RS Body Only	E++E269	35-135mm F4.5-6.3 USM	E++E399
EOS 11S RS Body Only	E++E269	40mm F2.8 STM	Mint-E119
EOS 11S RS Body Only	E++E269	45mm F2.8 TS-E	E++E349
EOS 11S RS Body Only	E++E269	50-200mm F3.5-5.6 EF	UnusE399
EOS 11S RS Body Only	E++E269	50mm F1.2 L USM	Mint-E949
EOS 11S RS Body Only	E++E269	50mm F1.4 USM	Mint-E229
EOS 11S RS Body Only	E++E269	50mm F1.8 EF Mk I	As SeenE69
EOS 11S RS Body Only	E++E269	50-200mm F4.5-5.6 USM	UnusE399
EOS 11S RS Body Only	E++E269	50-200mm F4.5-5.6 USM II	E++E399 - E189
EOS 11S RS Body Only	E++E269	50-200mm F4.5-5.6 EF IS	E++E399
EOS 11S RS Body Only	E++E269	70-200mm F4 L IS USM	E++E279
EOS 11S RS Body Only	E++E269	70-200mm F4 L IS USM	E++E279
EOS 11S RS Body Only	E++E269	70-200mm F4 L IS USM - A/W Collar	E++E279
EOS 11S RS Body Only	E++E269	70-300mm F4.5-5.6 L IS USM	E++E279
EOS 11S RS Body Only	E++E269	70-300mm F4.5-5.6 DO IS USM	E++E279
EOS 11S RS Body Only	E++E269	70-300mm F4.5-5.6 L IS USM	E++E279
EOS 11S RS Body Only	E++E269	75-300mm F4.5-5.6 EF II	As SeenE49
EOS 11S RS Body Only	E++E269	75-300mm F4.5-5.6 USM II	E++E399
EOS 11S RS Body Only	E++E269	80-200mm F2.8 EF L	E++E299
EOS 11S RS Body Only	E++E269	80-200mm F4.5-5.6 EF II	E++/E++E599 - E189
EOS 11S RS Body Only	E++E269	85mm F1.2 L USM Mk I	E++/Mint-E1299 - E1349

Canon EOS

EOS 11S RS Body Only	E++E269	15-85mm F3.5-5.6 IS USM	E++E269
EOS 11S RS Body Only	E++E269	17-55mm F2.8 EF5 USM	E++/E++E499 - E529
EOS 11S RS Body Only	E++E269	17-55mm F3.5-5.6 IS USM	E++/E++E499 - E529
EOS 11S RS Body Only	E++E269	18-55mm F3.5-5.6 IS USM	E++/E++E499 - E529
EOS 11S RS Body Only	E++E269	18-55mm F3.5-5.6 IS STM (EOS M)	Mint-E99
EOS 11S RS Body Only	E++E269	20-35mm F3.5-5.6 IS USM	E++/E++E139 - E109
EOS 11S RS Body Only	E++E269	24mm F2.8 EF	E++E239
EOS 11S RS Body Only	E++E269	28-70mm F2.8 L USM	E++/E++E179 - E799
EOS 11S RS Body Only	E++E269	28-75mm F3.5-5.6 USM	E++/E++E129 - E149
EOS 11S RS Body Only	E++E269	24-105mm F4 L IS USM	E++E549
EOS 11S RS Body Only	E++E269	28mm F2.8 IS USM	Mint-E389
EOS 11S RS Body Only	E++E269	28-90mm F2.8-4 L USM	E++E349
EOS 11S RS Body Only	E++E269	28-90mm F3.5-5.6 EF	E++E39
EOS 11S RS Body Only	E++E269	28-90mm F3.5-5.6 EF II	E++E39
EOS 11S RS Body Only	E++E269	28-90mm F4.5-6.3 IS USM	E++E39
EOS 11S RS Body Only	E++E269	28-135mm F3.5-5.6 IS USM	As Seen/E++E399 - E189
EOS 11S RS Body Only	E++E269	28-300mm F3.5-5.6 L IS USM	E++E399
EOS 11S RS Body Only	E++E269	35-135mm F3.5-5.6 EF	E++/UnusE259 - E129
EOS 11S RS Body Only			



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90mm F4 Elmar E39.....	E+ / E++£149 - £299	Vivitar 2x Converter.....	E+£29 - £49	105mm F2 AF DC.....	E+£549
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
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Final Analysis

Roger Hicks considers...

Emil Otto Hoppé: 'Policeman, Perugia, 1924'

Part of the purpose of a policeman's uniform is to project authority. In an authoritarian regime – this is Fascist Italy – this is still further emphasised: the helmet, the Sam Brown belt, the jackboots and, of course, the staff in his hand ready for use. He may have been a perfectly charming, gentle family man, but as Hoppé has portrayed him, it is all too easy to imagine him knocking you down, kicking you in the ribs, beating you with his staff.

The picture is full of confirmations and echoes of our first impressions and expectations. The hard stones and the harsh dagger of light are uncompromising: the door to the right looks like the entrance to a church, bringing to mind the authoritarianism of the Catholic church in Fascist Italy. In actual fact it's a hat shop, but you have to look hard to see that: we see what we want to see.

And we identify with the photographer. Why is the policeman's back to us? Does he not want to be photographed? Is he showing his disdain for us? Are we too frightened to take his picture face to face? Somehow, his back is more threatening than a front view would be. He is dehumanised, anonymised, turned into a symbol of oppression. Our imagination runs wild. That dark stain on the stones: is it blood?

Colour and conflict

Would the picture work in colour? Probably not. Hoppé didn't have much choice – this picture pre-dates Kodachrome – but warm stone and warm sun would be too cheery, too holiday-like, too much of a conflict with the central character. In monochrome we smell the old stone, the mustiness, the timelessness; the timelessness of power.

A brief biography of Hoppé gives some idea of his range and ability. Born in 1878, he moved from his native Germany to London at about 22 to work in a bank. He was a keen (and successful) amateur photographer. In 1907, still aged under 30, he opened a portrait studio and prospered. From there he moved into landscapes, townscapes and industrial photography. When this was taken in 1924, he was at the height of his powers: he died in 1972. It's a life many of us would envy. But would we take the risks we'd need to achieve it? As the Spanish proverb says, take what you want, and pay for it, sayeth the Lord.



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Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers a self-portrait by George Bernard Shaw



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This super-wide angle zoom lens for digital SLR cameras has a maximum aperture of F3.5 throughout the entire zoom range and its super-wide angle enables breathtaking perspective and one-of-a-kind shots.

ELD (Extraordinary Low Dispersion) glass, SLD (Special Low Dispersion) glass and aspherical lenses provide excellent correction of all types of aberrations. The Super Multi-Layer Coating reduces flare and ghosting and the incorporation of HSM (Hyper-Sonic Motor) ensures a quiet and high-speed auto focus.